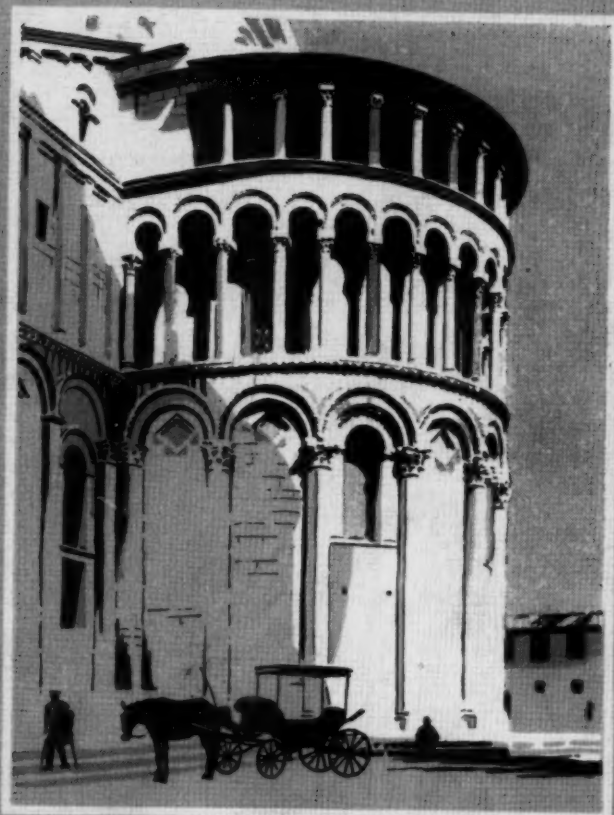


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THE EDITOR'S FORUM

AN INTERNATIONAL CONGRESS

AT a recent meeting in Paris of the permanent committee of the International Congress of Architects it was decided to hold the 11th International Congress in Amsterdam and The Hague from August 29 to September 4, 1927. This will be the first really International Congress of Architects held since the war. The 10th Congress, held in Brussels in 1922, although international in theory, was attended only by architects representing the allied and friendly powers, but to the coming Congress Germany and Austria and in fact all of the countries of the world are cordially invited. It is fitting that such a meeting should be held in a neutral country such as Holland. The architects of the Netherlands have long desired this meeting and are exerting every effort to make it a notable gathering and one of value. Five of the subjects to be discussed are: International Competitions; Legal Protection of the Title of Architect; Architectural Copyright; Architecture as Practiced by the Architect and by the Architect-BUILDER; Artistic Development of Architecture Since 1900. A detailed program will be published by the American Committee later.

The International Congress of Architects was organized in Paris in 1867, where the first three meetings were held. The fourth was held in Brussels in 1897, the fifth in Paris in 1900, the sixth in 1904 in Madrid, the seventh in London in 1906, the eighth in Vienna in 1908, the ninth in Rome in 1911, and the tenth in Brussels in 1922. These great international gatherings have brought together architects from all parts of the world to discuss matters of importance to the entire profession. Each has lasted from a week to ten days and, although not unlike conventions of the American Institute of Architects, they are naturally on a much larger scale and, being in countries of great architectural interest, the visits and excursions to architectural monuments and the brilliant receptions and entertainments offered by the various governments—for these Congresses are always under the auspices of the countries in which they are held—make these gatherings of interest to all who are able to attend. These meetings are truly inspiring, and all American architects are urged to attend the coming Congress. The American Committee, International Congress of Architects, includes Cass Gilbert, Chairman; William A. Boring, Glenn Brown, J. Monroe Hewlett, William Rutherford Mead, C. Howard Walker, C. C. Zantlinger and George Oakley Totten, Jr., Secretary. American architects who find themselves able to attend the Congress are asked to communicate as soon as possible with the Secretary at headquarters, 808 Seventeenth Street, N.W., Washington.

CHICAGO TRIBUNE COMPETITION

UPON this page of THE FORUM for November, 1926 there were outlined the details of a competition for designs and plans of small suburban houses, the competition instituted by *The Chicago Tribune*. The prize-winning designs and plans, together with those of quite a number of the best which failed to win prizes, are now published in book form, the volume forming a valuable evidence of the wide interest being taken in the small house. The winners of prizes for designs and plans of five-room houses are: (1) William J. O'Connor; (2) George D. Conner; (3) H. Roy Kelley; (4) Hillard Russell; (5) John Paul Turner; (6) Anthony Wuchterl; (7) Clarence W. Hunt; (8) Russell E. and E. Wayne Yates; (9) Angus McD. McSweeney. For designs and plans of six-room houses prizes were awarded to: (1) Richard E. Bishop; (2) Amedeo Leone; (3) Louis C. Rosenberg and G. Dewey Swan; (4) Pierre & Wright; (5) H. R. Bishop; (6) Constantin Alexandre Pertzoff; (7) William P. Hellen and Burwell F. Hamrick; (8) Edward D. James and J. D. Small; (9) W. F. Mullan.

A WORK ON CHURCH SCHOOLS

THE Bureau of Architecture of the Methodist Episcopal Church, 1701 Arch Street, Philadelphia, and 740 Rush Street, Chicago, has issued a 24-page booklet describing the departmentalization plans now regarded as necessary to any successful program of religious training. The booklet, which sells for 50 cents, contains cuts illustrating department and class rooms, and it also gives the plans.

RESEARCH IN CONCRETE

HOW heat and weather affect concrete will be more accurately known upon the conclusion of tests now in progress at the College of Engineering of the University of Wisconsin. One series of experiments directed by Professor E. R. Maurer is designed to find how the high temperatures of the interiors of reinforced concrete chimneys affect the stress in the reinforcing steel. Concrete cylinders are being tested under high internal temperature conditions to obtain data. Professor Maurer is being assisted by C. N. Neumeister, instructor in mechanics. The investigation was suggested by a committee of the American Concrete Institute. C. A. Wiepking is conducting a second group of tests which are to extend over a period of 100 years. He has made some 3,000 concrete and mortar specimens which are to be tested after exposure to the weather for different periods, ranging up to 100 years. In some of the specimens the aggregate has included sand and gravels from deposits in southern Wisconsin regions.



20 important new office buildings open in New York district

Read this interesting table of facts about 16 of them

BUILDING	ARCHITECT	CONTRACTOR	PARTITION
Bryant Park	York & Sawyer	C. T. Wills Inc.	Telesco
Fred. F. French	Fred F. French Co.	Fred. F. French Co.	Telesco
Architects'	Ewing & Allen	Post & McCord	Telesco
Hale	Jardine Hill & Murdock	Fred T. Ley Co.	Telesco
6th Ave. & 31st St. Corp.	Gronenberg & Leuchtag	Lanbaer Const. Corp.	Telesco
271 Madison Ave.	Buchman & Kahn	Percy Uris	Telesco
424 Madison Ave.	Buchman & Kahn	Kidansky & Levy	Telesco
Corn Exchange Bank	Building—Cross & Cross Bank—Fellheimer & Wagner	Cauldwell-Wingate Co.	Telesco
50 Broadway	H. Craige Severence	Chas. L. Fraser	Telesco
60 Broad Street	Buchman & Kahn	Percy Uris	Telesco
Park Murray	Buchman & Kahn	Cauldwell-Wingate Co.	Telesco
2 Court Square	Buchman & Kahn	Percy Uris	Telesco
Court-Livingston	A. J. Samberg	Adelman Bros.	Telesco
Court Montague	H. Craige Severence	Irving Feldman	Telesco
General Motors	Shreve & Lamb	G. Richard Davis & Co., Inc.	Telesco
Bank of Manhattan	Morrell Smith	C. T. Wills Inc.	Telesco

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DOMED CHURCH AT ATZCAPOTZALCO

From a Drawing by William P. Spratling

The Architectural Forum

The ARCHITECTURAL FORUM

Volume XLVII

JULY 1927

Number 1

Some Impressions of Mexico; Part I

By WILLIAM P. SPRATLING

Illustrated with Sketches by the Author

CLOUDS separate Cuernavaca from Mexico City. The same holds true of the trips out of the valley of Mexico to the many other *pueblos* (the small villages) and to the churches and convents with which this strange countryside is so richly scattered. These remains of Spanish Colonial work in Old Mexico are likely to more closely reflect the nature of the Indian builders and their own feeling in their handiwork than are the European importations of Castilian and Iberian structural ideas. This is a reassuring thought, and we connect it with the enduring qualities of the indigenous race. As a people, the Indians reveal a most amazingly fertile sense of form and color and show a vigorous impulse in all their forms of art expression. As a matter of fact, Mexico is just now by way of coming into her own artistically, with Diego Rivera and others to lead the way into a new sort of Renaissance. This seems to concern itself with purging the country of the taint of foreign productions and with the serious encouragement of the "very real and personal art of the Mexican peasant," to quote Senor Rivera.

Fernando Cortez, when he entered this gorgeous country in the year 1521, seems to have entertained no doubts at all as to its possibilities. Possibly it was purely the driving force of the *conquistadores* and the exhilaration of their terrific and bloody victories over the Aztecs that produced what must have been a tremendous impetus and zeal in setting about building. More likely there is something in the marvelous climate and the very nature of this almost exciting country that fired the enthusiasm and imagination of the invaders. They brought in their train Franciscan friars and the art of building masonry structures; and along with that the impulse and ideas of the Renaissance, which had just begun in Spain, —and also a few relics of the Gothic. What really happened in actual construction was that these European patterns, turned over to native craftsmen, received from their hands in the putting together of the parts the spirit of the Indians, —*los Indios*, —a quality very rich in beauty, a little savage, and even in some instances bearing the unmistakable outward symbolism developed by this deeply mysterious race.

There are domes in Spain, but with the Mexican domes it is difficult to resist the thought that here

there is something new, something closer to the earth, something that was created out of a passion that was more personal. It may be that a little of the quality of the unending rhythm of the eternal mountains of Mexico has found its way into the concrete expression of these lovely structures. Strange if it did not! Domes in Mexico are a constant delight. Not only in the varied forms and the groupings of these forms, —of all sizes and shapes, — but in their primitive adornment with tiles, which convert their breast-like bubbles into a sort of jeweled ware of rare enamels; they glisten in the sun. According to my friend, Dr. Atl, the Mexican authority on the architecture and other popular arts of that country, there exist something like over 4,000 domed structures in the republic which are of antique origin. This is not hard to believe when one has with one's own eyes viewed Cholula, a little city about ten miles distant from Puebla, with a population of about 1500 and which possesses no less than 365 churches. That allows one for every day in the year! Form and detail that are Baroque and Churrigueresque are there in abundance and exhibiting a joy or liveliness coupled with a curiously naïve and primitive quality that is unique. It is certain that exactly the same purity and simplicity of primitive art cannot be identified in any of the early work of either Italy or Spain as those countries exist today.

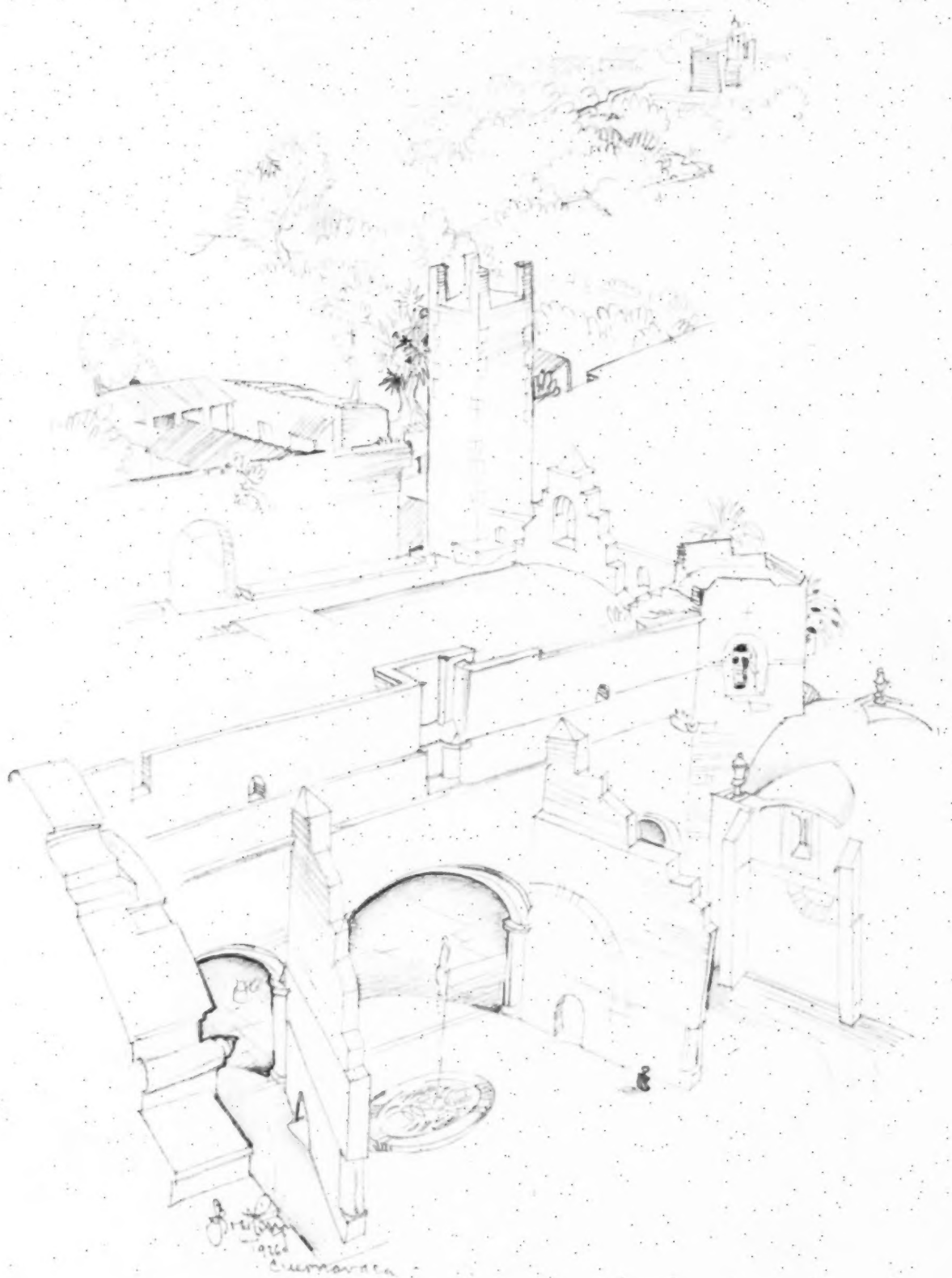
At Guadalupe we have another and almost Italian Fiesole. Actually it is not at all Italian, this little town that is the religious shrine of all Mexico. The thing that brings Fiesole to mind is probably the abrupt little hill, just at the rear of the shrine itself, threaded with pink and blue walled precipitous cobbled alleyways and crowned with a chapel of a blue which almost matches that of the sky above. From the tortuously achieved height the curious little village falls away at one's feet, with red-tiled roofs turned upward and with back yards containing brown Indian children and squealing pigs. At the base of this hill is the gorgeous jewel of Churrigueresque which was built over the sacred well. The delicacy of detail in this quite perfect thing is so lovely as to remind one of nothing so much as of old Italian jewelry. The brilliant and zestful colors of the dome itself, which is covered with *Talavera-de-Puebla* tiles



A SMALL COURTYARD IN THE CONVENT, CHURUBUSCO



DOMES OF CATHEDRAL FROM BELL TOWER, PUEBLA



FRANCISCAN MONASTERY, CUERNAVACA



CHURCH OVER THE SACRED WELL, GUADALUPE



DOMES OF "DEL CARMEN," SAN ANGEL



PATIO, CHURCH AT XOCHIMILCO

of dark blue, yellow and white, make it seem almost unreal after the pale and essentially discreet architecture to which we of the north are accustomed.

Xochimilco would fill every conception of a savage and flower-laden Venice. This delightful place is within half an hour of the city, and the Indians here are living as they have always lived on the "floating islands" and cypress-lined lagoons of this beautiful section. The church here is quite primitive and at the same time exotic in a manner imposed by the vegetation and the surrounding flow of simple, colorful life. At Xochimilco one buys flowers,—masses of tube roses or strangely colored carnations,—from gently bargaining Indian girls for 10 or 20 *centavos*. For primitive and really Mexican frescoes, see Atzacapotzalco. Senor Rivera showed me Atzacapotzalco, with the big, simply painted figures under the dome done in naïve and earthy colors. The work of these painters was, as Rivera pointed out, "always of simple and therefore infinite craftsmanship"; and the buildings bear the stamp of the same character in the manner in which they are detailed and in the way in which they invariably confess their construction, disdaining any attempt at pretense.

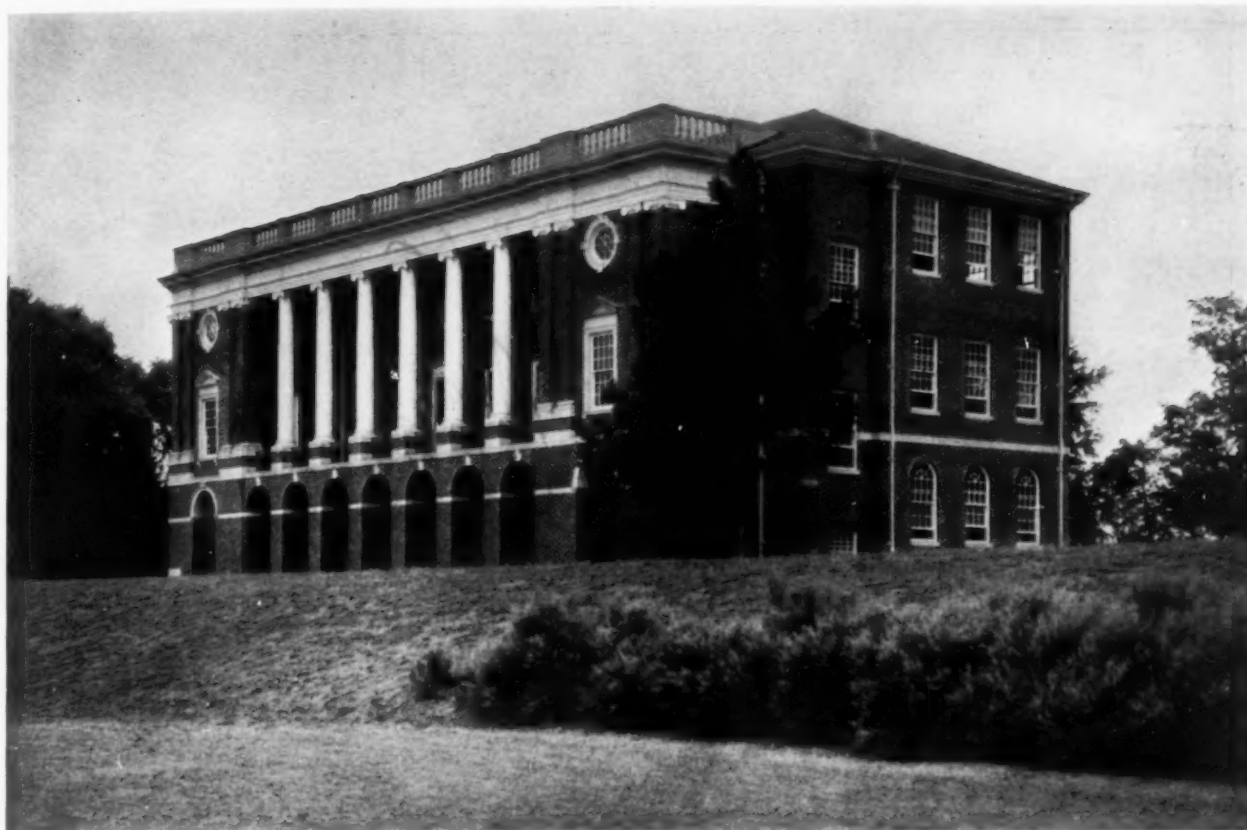
It is a pity that there are a number of very thoroughly done and beautifully printed books in Mexico on some of these very things which, for the reason that they are not translated or exported, are inaccessible to the American public. I am thinking in particular of the wonderfully complete "*Las Iglesias y Conventos Mexicanos*," of Dr. Atl's, of Jorge Enciso's "*Churubusco*," and then, in connection with Tepotzotlan, of the very comprehensive and well illustrated study by Rafael Heliodoro Valle on that convent. This convent of Tepotzotlan dates from about the middle of the sixteenth century and contains what is probably the most interesting grouping of exterior parts and gorgeous accumulation of interior detail of any example that I discovered. In this curious and rich combination of primitive, Moorish and Churrigueresque buildings,—with some Gothic ideas,—set some 36 kilometers away from the city and outside the mountain chain that girdles the valley of Mexico, I had the feeling that surely here was something that was greater than any incidental European imitation that the country might contain. Possibly it might even be classed as the republic's greatest monument of her colonial period, for that particular reason. It is a work of surpassing interest.

The convent of Churubusco is a low-lying pile just off the road that leads to Cuernavaca. Within a two hours' jaunt beyond there is Coyoacan and the beautiful group of colorful small domes that is the *Convento del Carmen* at San Angel. Within the convent of Churubusco is found, besides the old furniture and rare objects, a busy school of painting. This charming place, small in all its parts, full of interestingly shaped passageways, winding stairways, and curiously domed, is one of the earliest of the convents. When seen from the top of the vaulted roof or from the belfry it appears to be very exten-

sive and is filled with numerous small courtyards. This is another building in which native form has manifested itself in spite of the imposition of foreign forms. Coyoacan, where I went to see the *Casa Alvarado*, is a sort of residential suburb that has much dignity, is full of reserved-appearing house fronts, and has streets which seem very sophisticated with their high shade trees and asphalt paving. A little beyond, on the way to San Angel, I found the *Casa Alvarado*, which was built in the early years of the conquest by Cortez' trusted lieutenant, Pedro Alvarado, and is now owned and lived in by Mrs. Zelia Nuttall, the celebrated archaeologist. This is undoubtedly one of the finest of the early residential buildings, and it has a splendid court and garden. A visit here recalls impressions from D. H. Lawrence's novel, "*The Plumed Serpent*." The exterior walls are done with an all-over pattern of strapwork that possesses a decidedly Moorish or *Mudejar* flavor.

The present administration has done some very excellent work in establishing a commission for the preservation of old buildings. The jurisdiction of this commission, of which Senor Jorge Enciso is director, is absolute and seems to cover every fragment of architecture worth preserving. A photographic record (which I had the pleasure of going through at leisure) is kept, and no alterations or repairs to buildings may be effected anywhere without not only the approval but also the constant coöperation of this department. It seemed to me a very admirable thing. Moreover I was told that the government encourages the proper designing of buildings and the consistent employment of traditional material by allowing new buildings that meet the commission's requirements to be tax-free for a period of ten years. And there are remodeled buildings in Mexico City,—old palaces that date back to the days of the conquest, adapted for department stores, and some with two or three stories added that have been done so well that it is impossible to tell the new work from the old and that still remain splendid examples of the Spanish Colonial. There are American cities that could learn much from Mexico in these matters. Where I live, in the old quarter in New Orleans, there has always been the question of preserving the traditional French and Spanish work from demolition by commercial demands, and it appears that mayors' committees, appointed periodically, accomplish very little, and that eventually the individual property owner comes out supreme in any controversy with a committee.

Few places in Mexico are being ruined or even seriously injured by modern improvement. The march of progress is not rapid, and even the political upheavals in one form or another which afflict Mexico, just as they do all lands Latin or largely Latin, work but little injury to the architecture of the country. Perhaps the beneficence of nature, responsible for so much of Mexico's wealth in many forms, removes or at least conceals the few wounds which scar the face of the country or mar its loveliness.



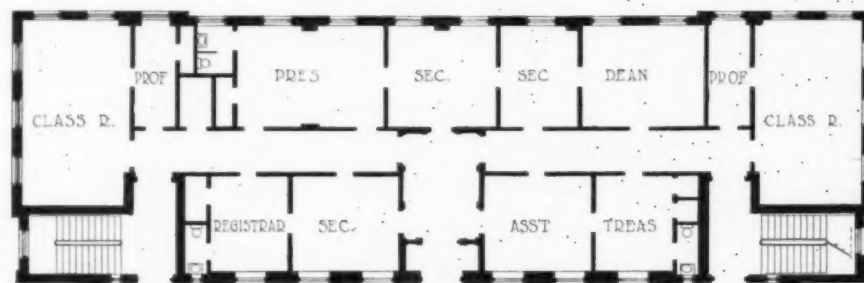
SOUTHEAST ELEVATION, FLETCHER HALL



COLONNADE, FLETCHER HALL

Plans on Back

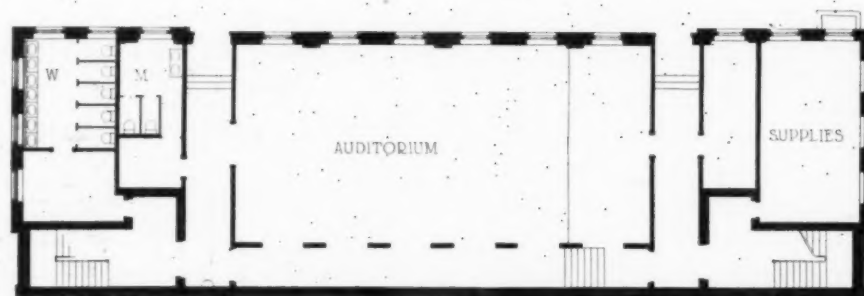
SWEET BRIAR COLLEGE, VIRGINIA
CRAM & FERGUSON, ARCHITECTS; CLARK & CROWE, ASSOCIATED



SCALE OF FEET

0 5 10 15 20 30

MAIN FLOOR



GROUND FLOOR

PLANS, FLETCHER HALL, SWEET BRIAR COLLEGE, VIRGINIA

CRAM & FERGUSON, ARCHITECTS; CLARK & CROWE, ASSOCIATED



DETAIL, INFIRMARY
SWEET BRIAR COLLEGE, VIRGINIA
CLARK & CROWE, ARCHITECTS



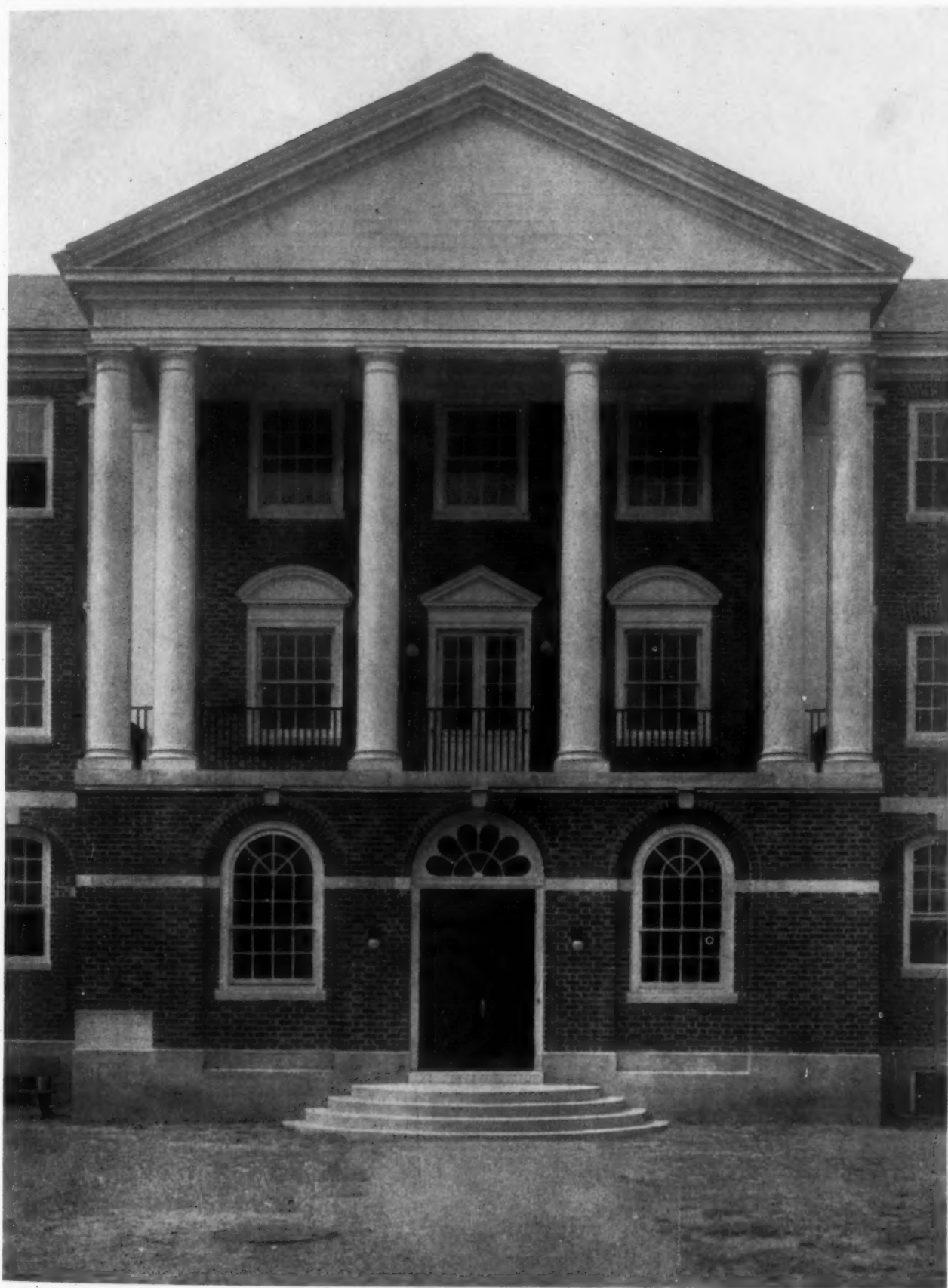


NORTH ELEVATION, REID DORMITORY
CRAM & FERGUSON, ARCHITECTS; CLARK & CROWE, ASSOCIATED



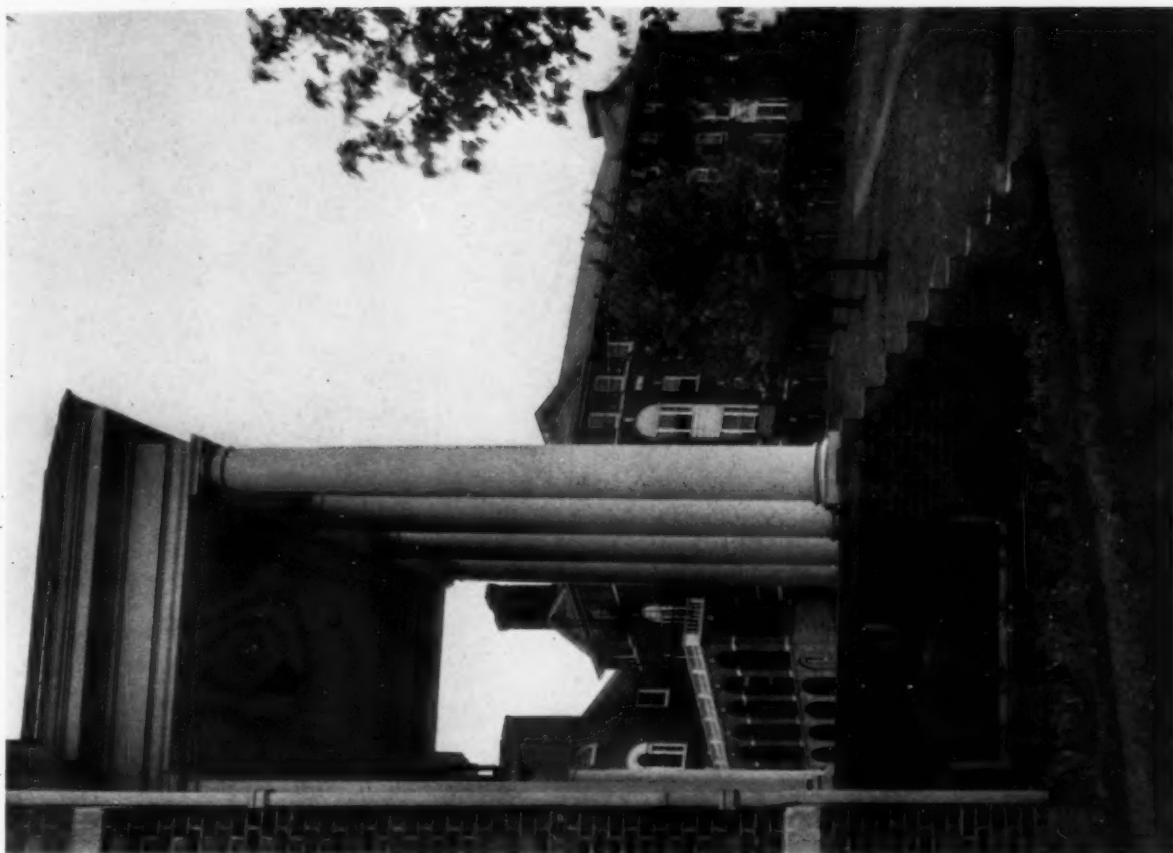
NORTH ELEVATION, INFIRMARY
SWEET BRIAR COLLEGE, VIRGINIA
CLARK & CROWE, ARCHITECTS



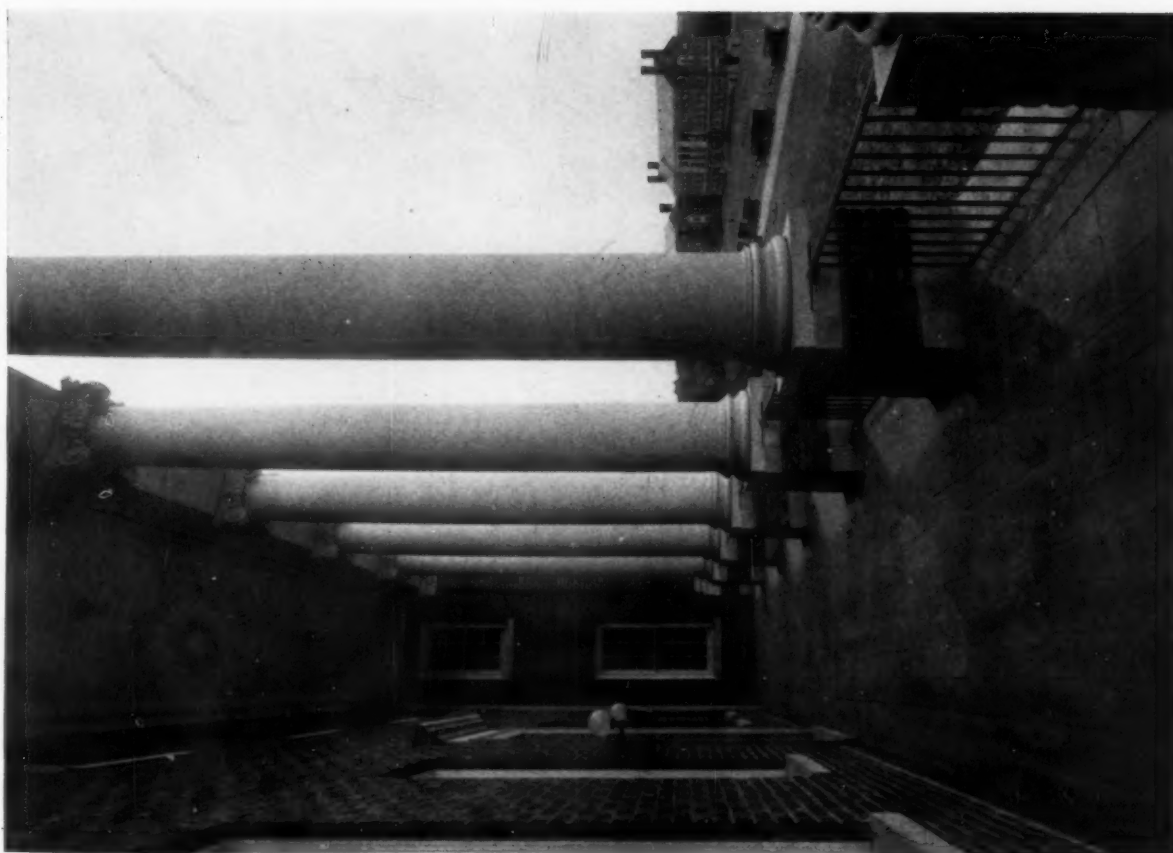


DETAIL, REID DORMITORY
SWEET BRIAR COLLEGE, VIRGINIA
CRAM & FERGUSON, ARCHITECTS; CLARK & CROWE, ASSOCIATED



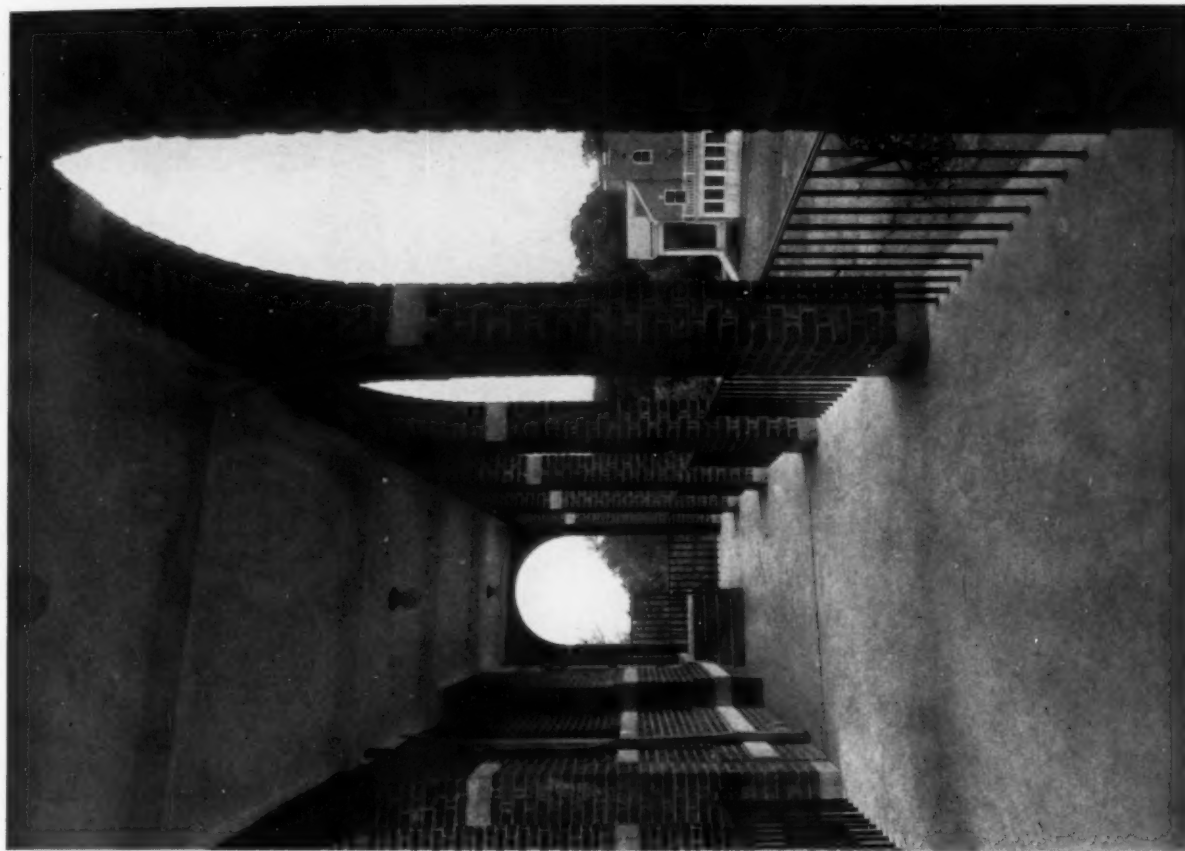


DETAIL, INFIRMARY
CLARK & CROWE, ARCHITECTS



COLONNADE, FLETCHER HALL
SWEET BRIAR COLLEGE, VIRGINIA
CRAM & FERGUSON, ARCHITECTS; CLARK & CROWE, ASSOCIATED





ARCADE CONNECTING DORMITORIES

SWEET BRIAR COLLEGE, VIRGINIA

CRAM & FERGUSON, ARCHITECTS; CLARK & CROWE, ASSOCIATED



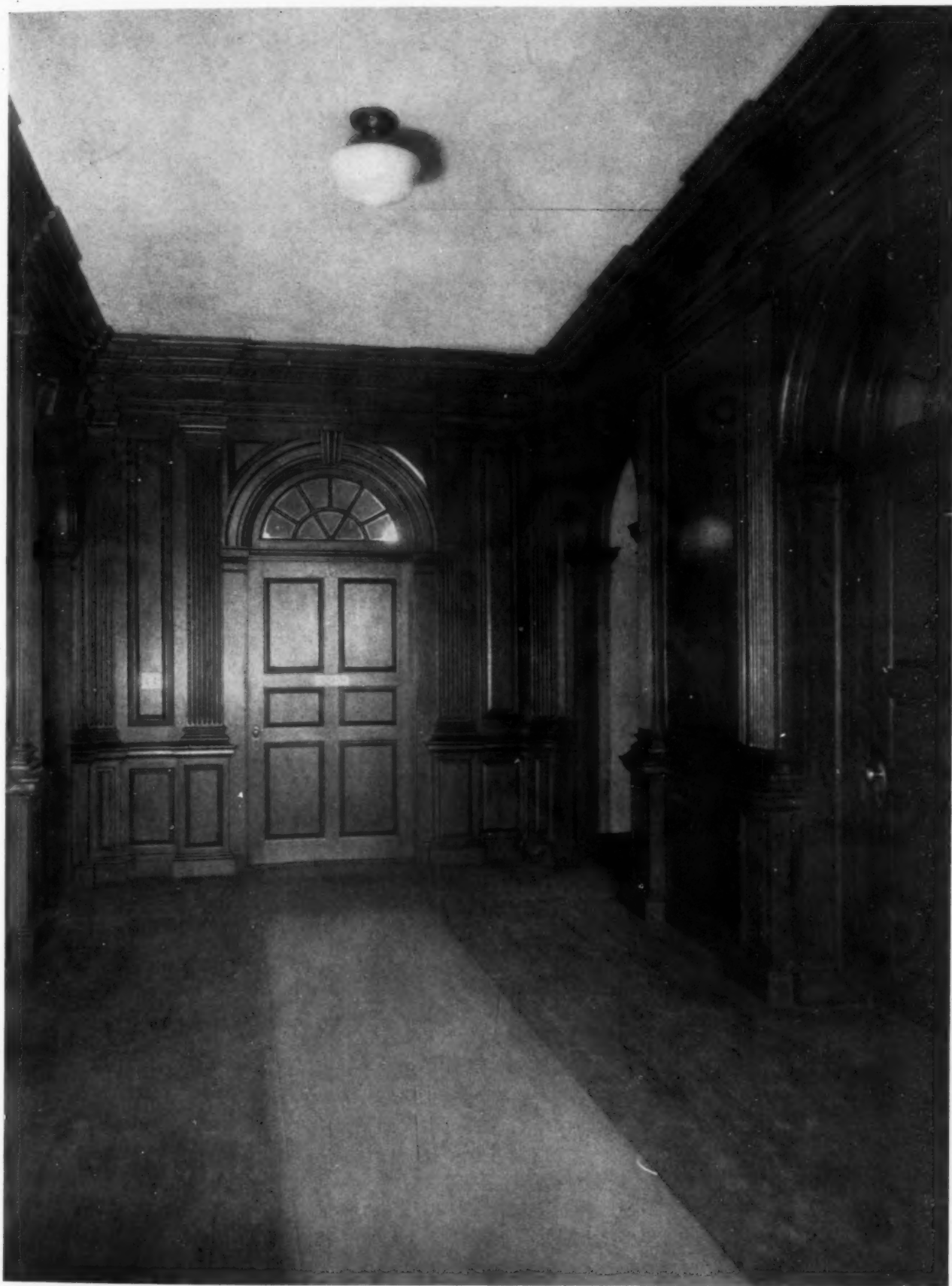
DETAIL, FLETCHER HALL





SOUTH ELEVATION, FLETCHER HALL
SWEET BRIAR COLLEGE, VIRGINIA
CRAM & FERGUSON, ARCHITECTS; CLARK & CROWE, ASSOCIATED





INTERIOR DETAIL

FLETCHER HALL, SWEET BRIAR COLLEGE, VIRGINIA
CRAM & FERGUSON, ARCHITECTS; CLARK & CROWE, ASSOCIATED

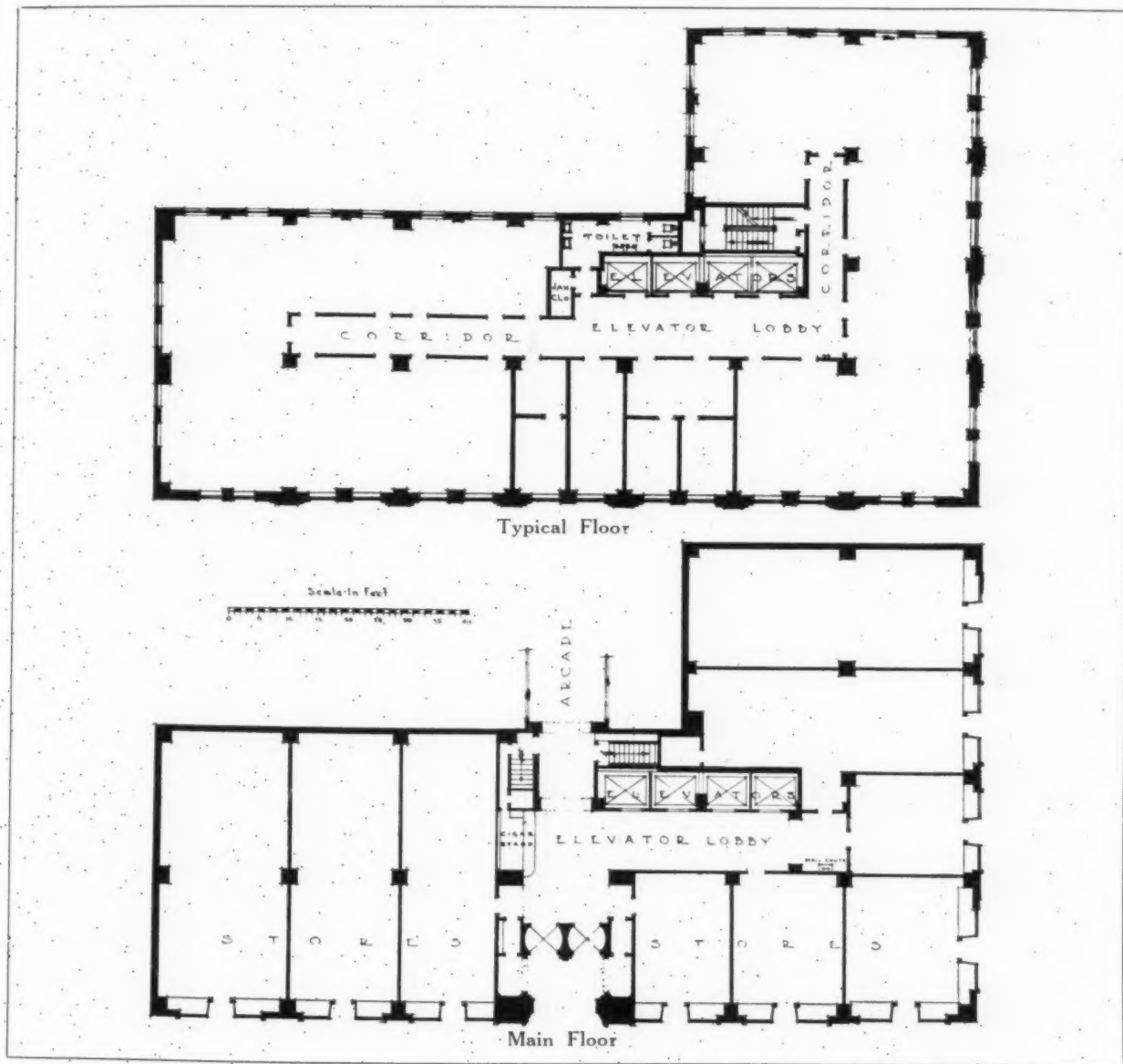


The Baker Building, Minneapolis

LARSON & McLAREN, Architects

THE new Baker Building, on the corner of Seventh Street and Second Avenue South, is the first unit of a development covering the entire city block. This great building when completed will include a central heating plant, a 400-car garage, and arcades with shops and stores running diagonally through the center of the block. The exterior of the Baker Building shows a pleasing adaptation of Italian Gothic details, combined with unbroken vertical piers which increase the apparent height of the structure. A large recessed arch forms the entrance to the main vestibule of the building, which again is ornamented with decorative detail suggestive of Florentine architecture. The several shop fronts which break the elevation of the building at the

street level are so placed and spaced that the main piers of the design carry down to the base course of the structure. Sandstone with ornamental work in pulschrome terra cotta, and marble and terra cotta for the spandrels are the materials used for the exterior. Terrazzo floors and walnut trim are used in the interior, with the exception of the entrance hall and elevator lobby, which are wainscoted in marble. Four large elevators accommodate the eleven floors of the building, which are divided into offices varying in sizes according to the requirements of the tenants. A special system of concealed ducts has been provided throughout the structure to take care of telephone, telegraph, time clock and intercommunicating telephone wires and other like utilities.



Plans, Baker Building, Minneapolis

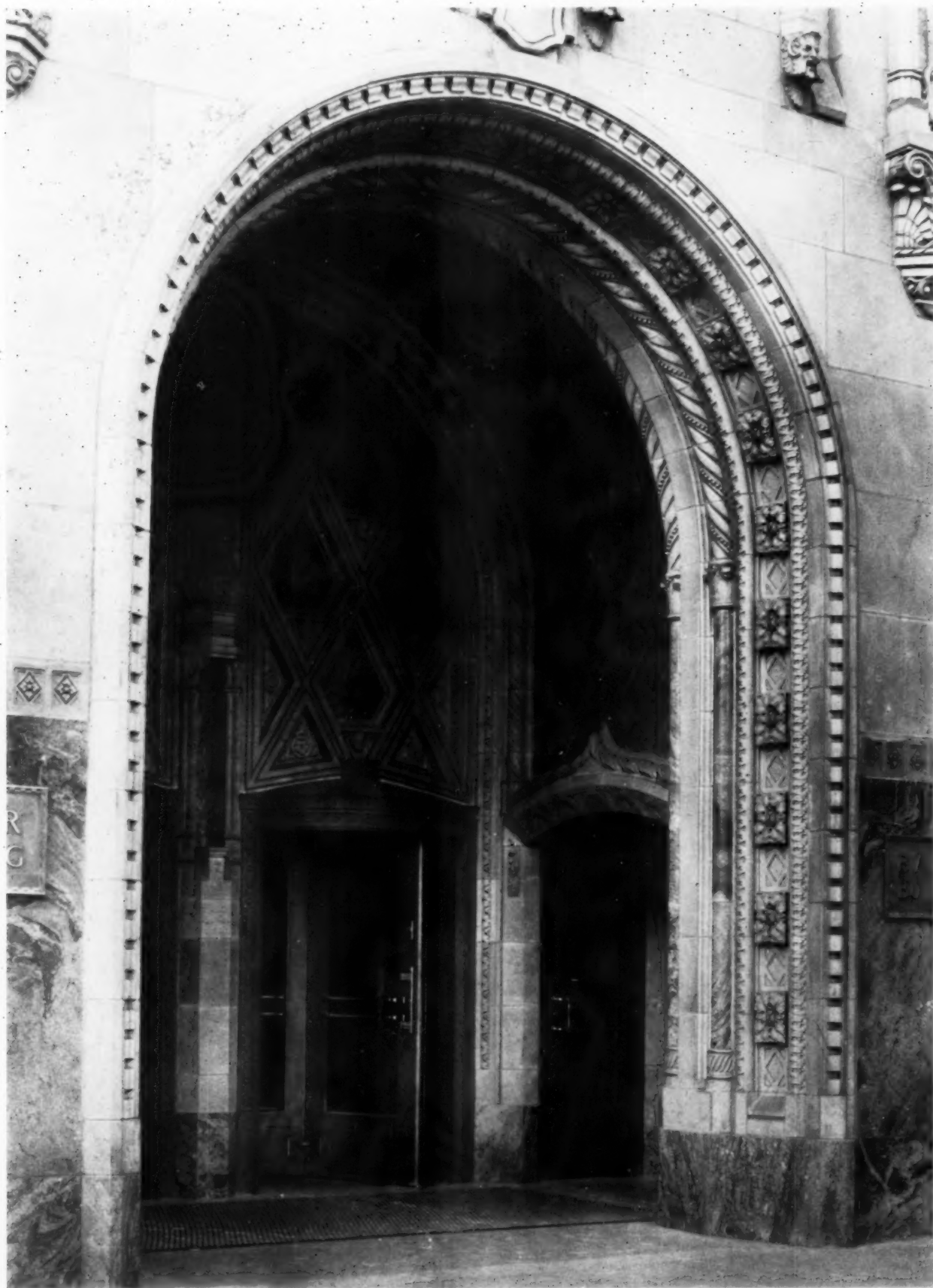
Larson & McLaren, Architects



BAKER BUILDING, MINNEAPOLIS
LARSON & McLAREN, ARCHITECTS



LOBBY, BAKER BUILDING, MINNEAPCLIS
LARSON & McLAREN, ARCHITECTS



ENTRANCE, BAKER BUILDING, MINNEAPOLIS
LARSON & McLAREN, ARCHITECTS

The Forum Studies of European Precedents

A GROUP OF ITALIAN FOUNTAINS ✓



FONTE GATTESCHI, PIAZZA FONTANA, VITERBO

THE ever-present fountain of the public square in each town and city in Italy is responsible for much of the charm and character of what might otherwise be a bleak or blazing space. The sparkle and life of the running water do more in refreshing the mind and spirit of tourist or townsman than either may consciously realize. Of course the origin of the fountains was primarily utilitarian, and in many cases they are still the sources of most of the domestic water. The second of these plates indicates this, though it does not show the colorful gatherings that come for gossip and news as well as to quench their thirst. These Viterbo fountains are typical of the town fountain, usually fairly simple and designed primarily as a water supply with many jets to fill the jugs and pitchers of the townsfolk.

The great bronze fountains of the Piazza before St. Peter's show their inestimable value as adjuncts to architecture. Imagine the waste expanse of this immense plaza without their life-giving relief. Bernini's colonnade is not sufficient; the fountains play a necessary part in producing the magnificent effect of this finest of approaches. The other illustrations show in some measure the relief afforded monumental architecture by the introduction of water features as integral, though minor, parts of the designs,—an aid too often neglected.





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Photos. Paul J. Weber

FOUNTAIN, PIAZZA DELLA MORTE, VITERBO

The Forum Studies of European Precedents; Plate 82

THE ARCHITECTURAL FORUM

July, 1927

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FOUNTAIN, PIAZZA OF ST. PETER'S, ROME

The Forum Studies of European Precedents; Plate 83

THE ARCHITECTURAL FORUM

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DETAIL, FOUNTAIN, PIAZZA DEL POPOLO, ROME

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FONTAIN, PIAZZA DEL QUIRINALE, ROME

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DETAIL, FOUNTAIN, PIAZZA DEL QUIRINALE, ROME

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July, 1927

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FOUNTAIN, AQUA FELICE, ROME

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DETAIL, FOUNTAIN, AQUA FELICE, ROME

The Forum Studies of European Precedents; Plate 88

THE ARCHITECTURAL FORUM

July, 1927

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Old English Inns; Part III

By CLINTON H. BLAKE, JR.

ONE of the most interesting and least changed of the old English inns is to be found at Chigwell. This is a delightful little village in itself, and its inn is quite in keeping with the general atmosphere of the place and its entire setting.

A fortuitous circumstance, which at the time seemed at first to be in the nature of a calamity, enabled me to approach the town by way of the highroad rather than by rail. A railway guard had misdirected me to such good purpose that I was deposited by the train at a spot some five miles distant. Here I succeeded in hiring a very ancient carriage drawn by an equally ancient horse driven by a truly Dickensian driver. In this conveyance we traveled across country to my destination. As we traveled on to Chigwell I quickly forgave the guard for his mistake. The country was charming, and the approach to the town between the English hedges and across the fresh fields was a far better introduction to its attractions than the more direct approach by steam and rail. My driver was well acquainted with the inn, and better acquainted yet, I suspect, with its excellent beverages. It was at the door of the bar, in any event, that he deposited me and made haste to enter with me to its welcome cheer.

For luncheon I was directed to the floor above. There I found the real glory of this old inn,—a truly splendid room, running the full depth of the house and making one feel immediately as if one had at a step crossed into the England of Elizabeth. Oak-beamed, oak-paneled, with the soft, rich coloring which only such oak paneling can give, the room was a pure delight. The original small-paned casement windows extended the width of either end. On the front they looked down upon the lazy village street. At the rear they overlooked the garden of the inn, with its invariable roses and other flowers and carefully tended bit of lawn. Along the walls were ranged a number of the carved oaken chairs which have served the inn for generations. They are no longer in very active use, but are carefully preserved in the room of which they have been so long a part. No other traveler was in sight, and there was ample opportunity to enjoy the beauty of the room at my leisure. This is in fact one of the chief charms of Chigwell. Few go there; it is quite unspoiled, and generally unknown to the "tourist," be he American or English.

There are certain hours

which each of us remembers as peculiarly restful and satisfying. To me one of these will always be the hour when I dined in this old room, at one of the sunny casement windows, with my host's excellent food and yet more excellent ale before me, and the English countryside and inn garden awaiting me below. Without my window swung the sign bearing an alleged likeness of King Charles I. Fully 50 per cent of English inns must bear the title of "The King's Head," and of these it seems to me that the vast majority have chosen the face of this unfortunate monarch to adorn their signs. The peculiar thing is that many of the inns which so honor him were in existence long before his birth. Why they should adopt his likeness with so much of unanimity is a question which it might be of interest to solve.

Charles Dickens has left a description of the "King's Head" which will be familiar to any reader of "Barnaby Rudge." In that story the inn is immortalized as "The Maypole," and the description there given applies almost in its entirety to the "King's Head" as it stands today. Dickens described the inn as "an old building, with more gable ends than a lazy man would care to count on a sunny day; huge zig-zag chimneys, out of which it seemed as though even smoke could not choose but come in more than naturally fantastic shapes, imparted to it in its tortuous progress; and vast stables, gloomy, ruinous, and empty. The place was said to have been built in the days of King Henry the Eighth; and there was a legend, not only that Queen Elizabeth had slept there one night while upon a hunting excursion, to wit, in a certain oak-paneled room with a deep bay window, but that next morning, while standing on a mounting block before the door, with one foot in the stirrup, the virgin monarch had then and there boxed and cuffed an unlucky page for some neglect of duty. Whether these, and many other stories of like nature, were true or untrue, 'The Maypole' was really an old house, a very old house, perhaps as old as it claimed to be, and per-

haps older, which will sometimes happen with houses of an uncertain, as with ladies of a certain, age. Its windows were old diamond-paned lattices, its floors were sunken and uneven, its ceilings blackened by the hands of Time, and heavy with massive beams,—all marks of age.

He remarked quite accurately that with "its



The Hill, Chigwell



"The King's Head," Chigwell

overhanging stories, drowsy little panes of glass, and front bulging out and projecting over the pathway, the old house looked as if it were nodding in its sleep." Such was the house even in Dickens' day.

This is his description of its main room: "It was spacious enough in all conscience, occupying the

whole depth of the house, and having at either end a great bay window, as large as many modern rooms; in which some few panes of stained glass emblazoned with fragments of armorial bearings, though cracked and patched and shattered, yet remained, attesting, by their presence, that the former



"The King's Head," Chigwell



Lantern Above Entrance



Village Street, Chigwell

owner had made the very light subservient to his state, and pressed the sun itself into his list of flatterers, bidding it, when it shone into his chamber, reflect the badges of his ancient family, and take new hues and colors from their pride and heraldry."

Dickens was no less enthusiastic over the town

itself. A pamphlet on the "King's Head," distributed by the proprietors, quotes a letter from the novelist to his friend and biographer, John Forster, in which he urges Forster to join him at Chigwell: "Chigwell, my dear fellow, is the greatest place in the world. Name your day for going. Such a



Window, "The King's Head"



Entrance to Garden



Elizabethan Chimneypiece



Dining Room Window

delicious old inn, opposite the churchyard, such a lovely ride,—such beautiful forest scenery,—such an out-of-the-way, rural place,—such a sexton! I say again, name your day." And Forster promptly named it and doubtless he found Dickens' estimate correct.

The "King's Head" is limited in its bedroom accommodations. There is but one room which is really available at the present time,—the one which Queen Elizabeth is said to have occupied for a brief time.

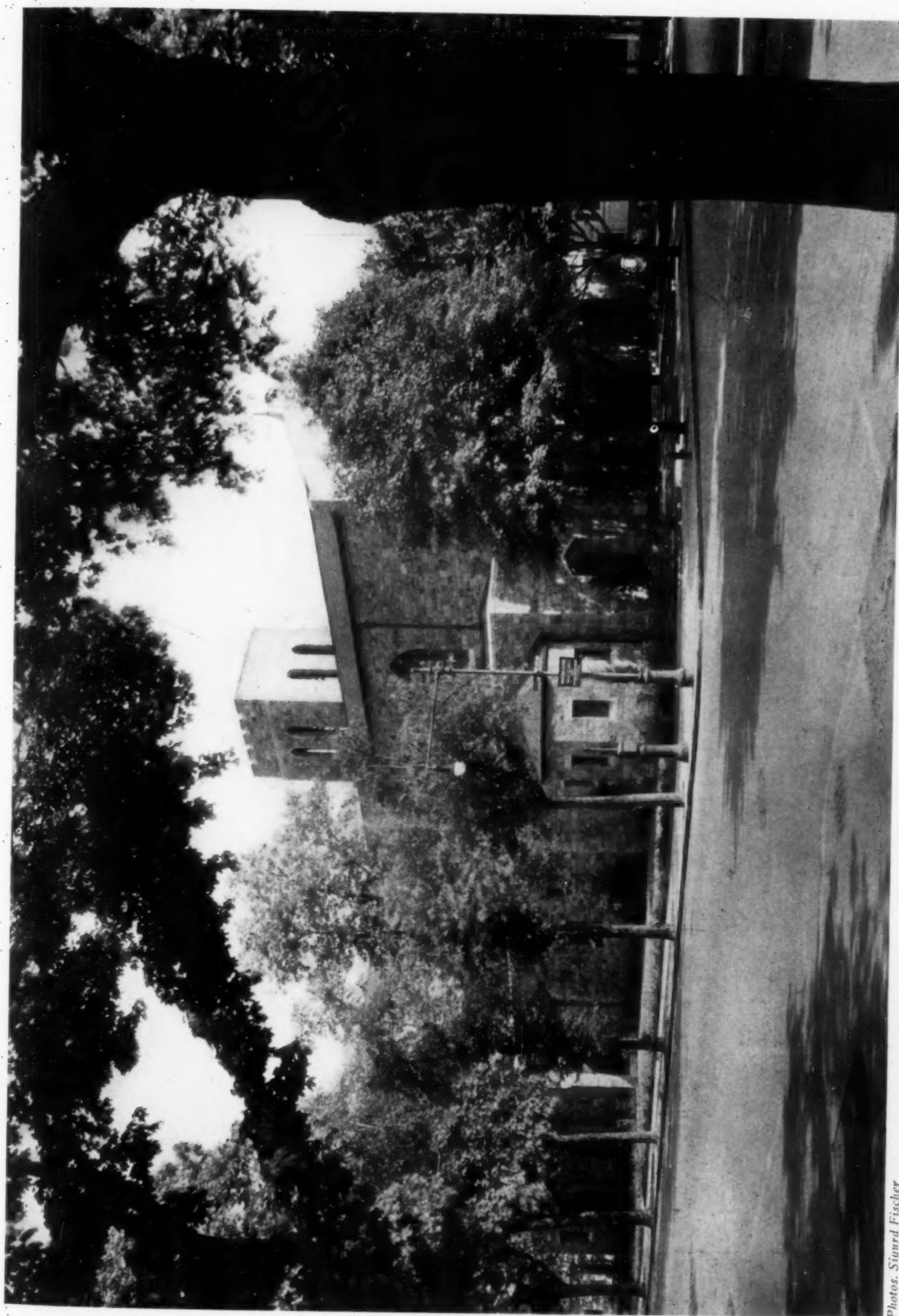
A garden behind the inn is typical of those which one finds almost invariably in visiting these inns of England. Wall-enclosed, with many flowers, closely cropped grass and the usual arbor retreats, these old inn gardens offer to one a sense of quiet and restfulness which is quite irresistible in its appeal. A traveler can sense the England of other days far more accurately by a day spent in Chigwell and at one of her old landmarks, such as the "King's Head," than by a week of ordinary sightseeing. He will get the "feeling" of the life that was lived in the older Eng-

land and, if I mistake not, he will be surprised to find how little of difference apparently there is between that life and the life which is lived today in any one of a score of these little rural towns.

It is this quality of revivifying the past that makes the old English inns so interesting. No matter how blatantly evident the present may be elsewhere, it is forgotten in favor of the olden days when we pass within their walls. They are enduring links between the England of today and the England of many yesterdays. Chigwell's is merely an excellent example of many inns linked equally with the past and preserving with equal fidelity its atmosphere. They are not too difficult to find, and the finding is well worth while. How long they will remain unspoiled, it is difficult to say. England is changing so rapidly, so many traditions are being shattered and new adjustments made, that it may well be that her ancient inns may not come through unscathed. Let us have faith, however, that they may do so, and long survive.



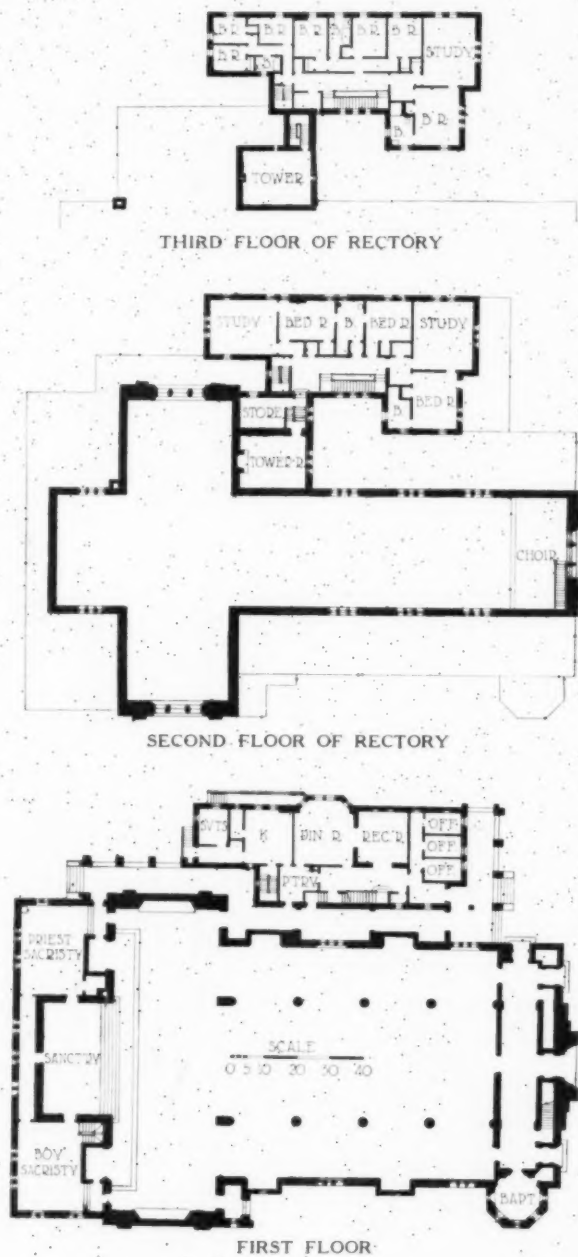
Garden, "The King's Head," Chigwell



Plans on Back

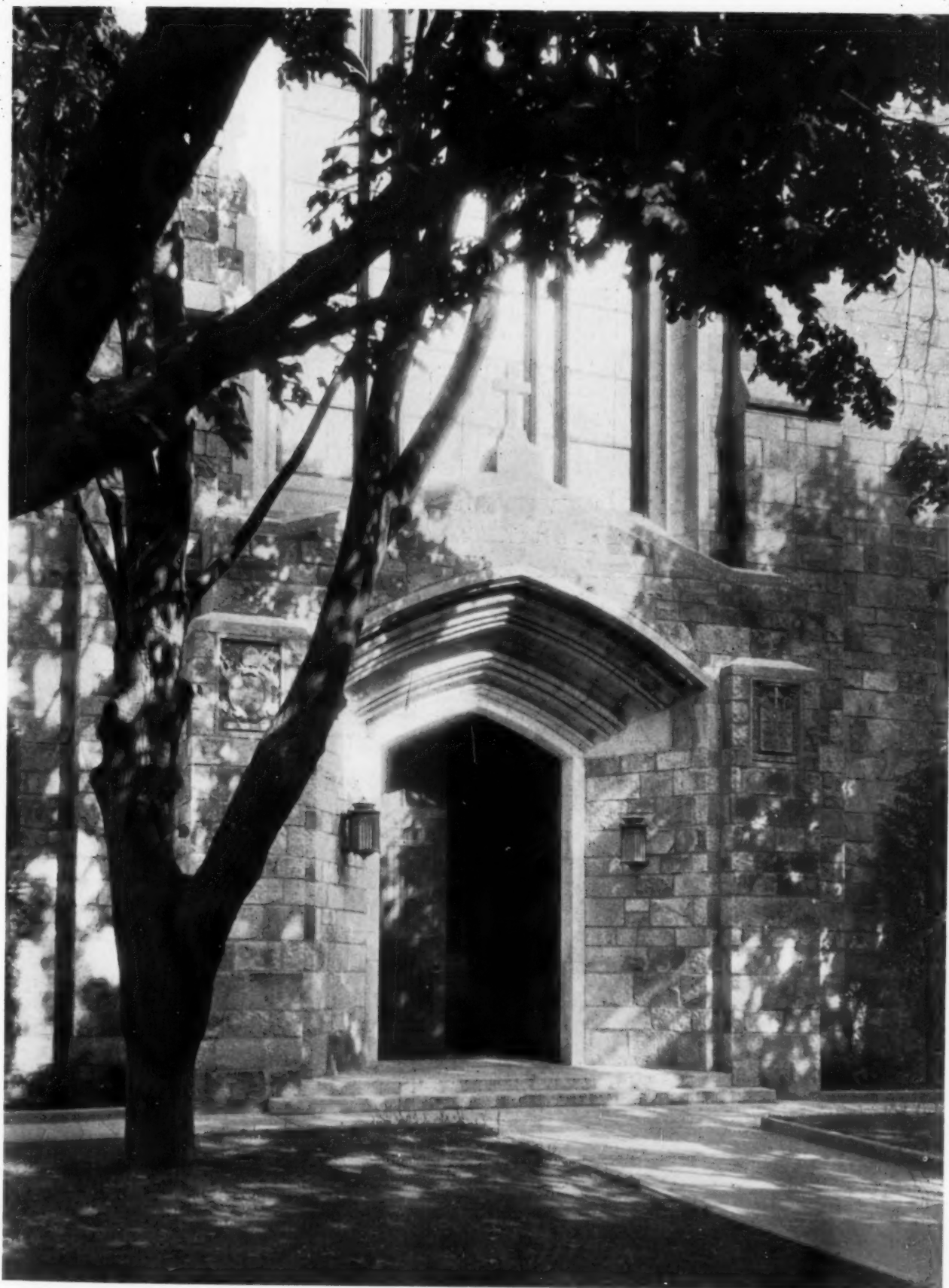
CHURCH OF THE HOLY INNOCENTS, BROOKLYN
HELMLE & CORBETT, ARCHITECTS

Photos, Sigurd Fischer



PLANS, CHURCH OF THE HOLY INNOCENTS, BROOKLYN

HELMLE & CORBETT, ARCHITECTS



MAIN ENTRANCE
CHURCH OF THE HOLY INNOCENTS, BROOKLYN
HELMLE & CORBETT, ARCHITECTS

Details on Back



FRONT ELEVATION
(EAST 17th STREET)

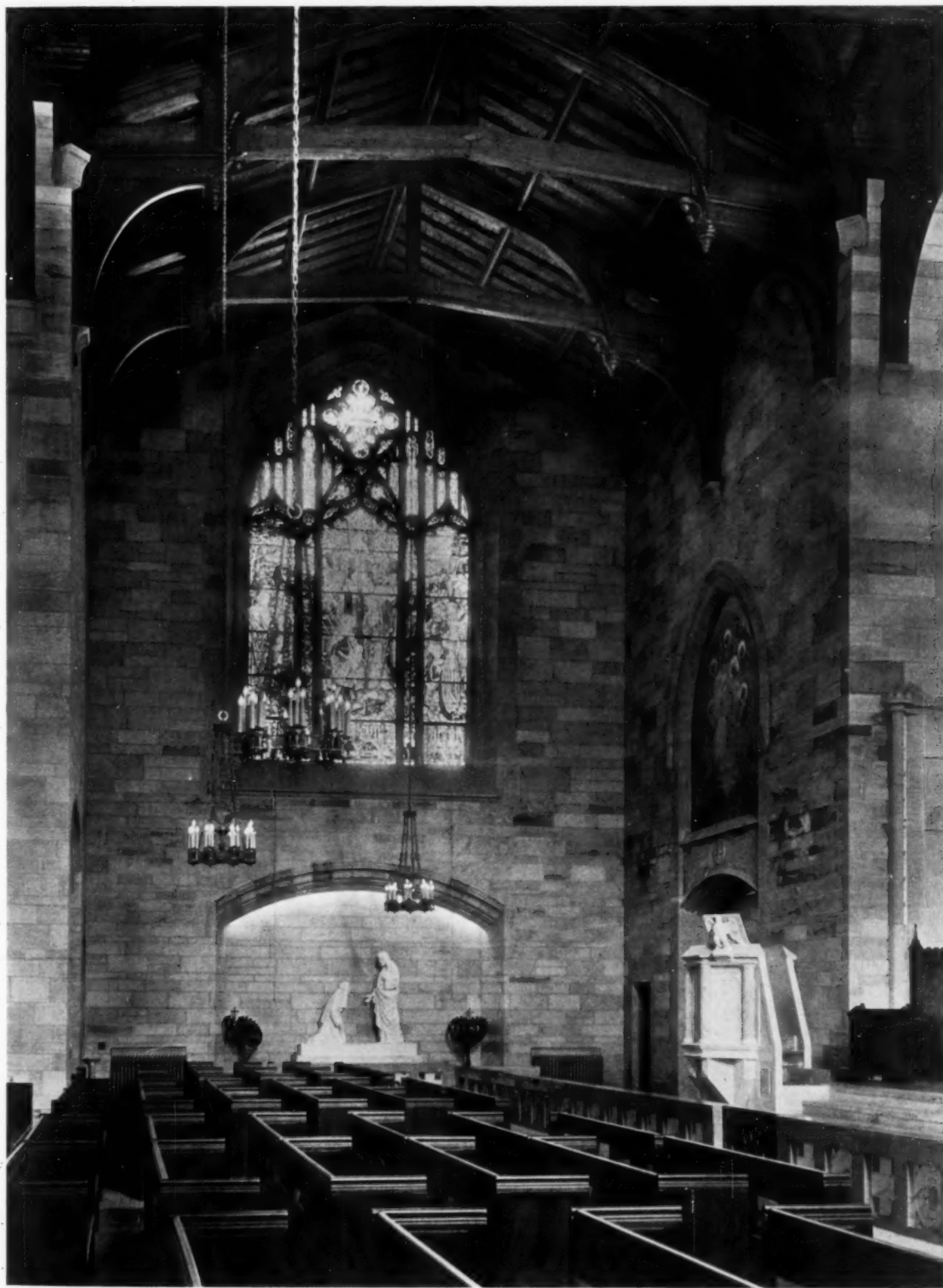


REAR ELEVATION
(EAST 18th STREET)

JULY
1927

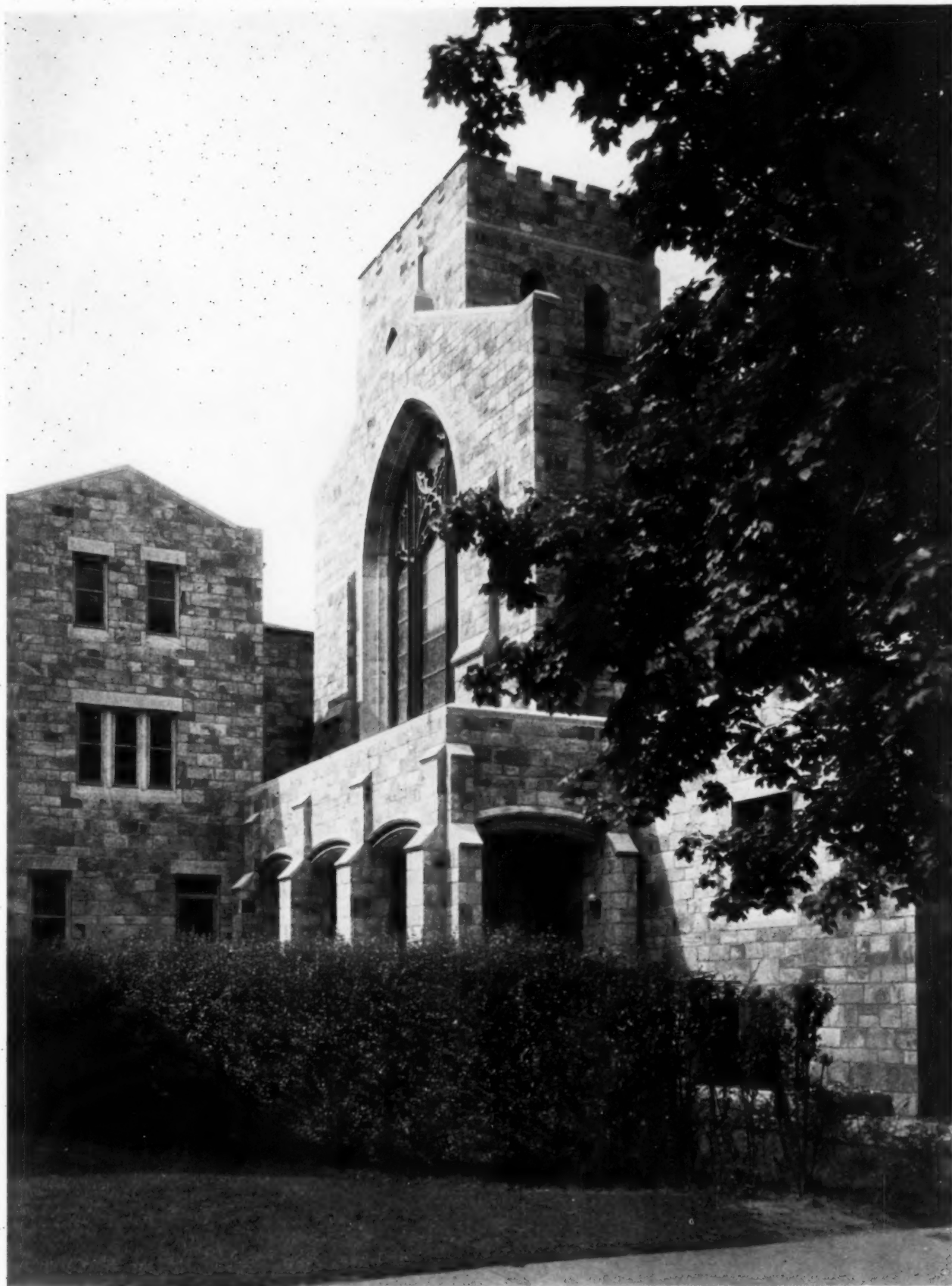
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The ARCHITECTURAL FORUM DETAILS



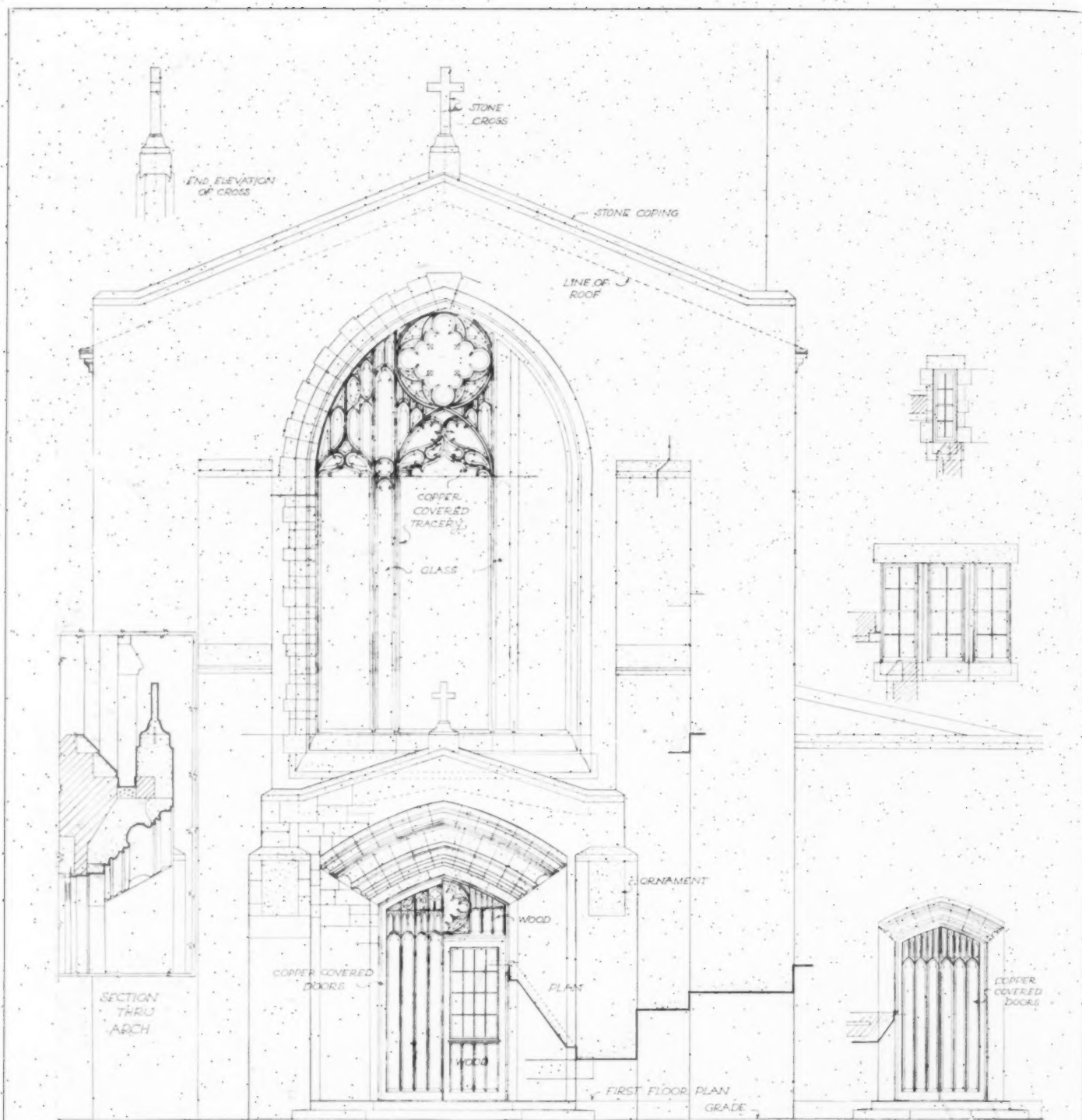
NORTH TRANSEPT
CHURCH OF THE HOLY INNOCENTS, BROOKLYN
HELMLE & CORBETT, ARCHITECTS





DETAIL OF CHURCH AND RECTORY
CHURCH OF THE HOLY INNOCENTS, BROOKLYN
HELMLE & CORBETT, ARCHITECTS

Details on Back



ELEVATION

ENTRANCE DETAIL

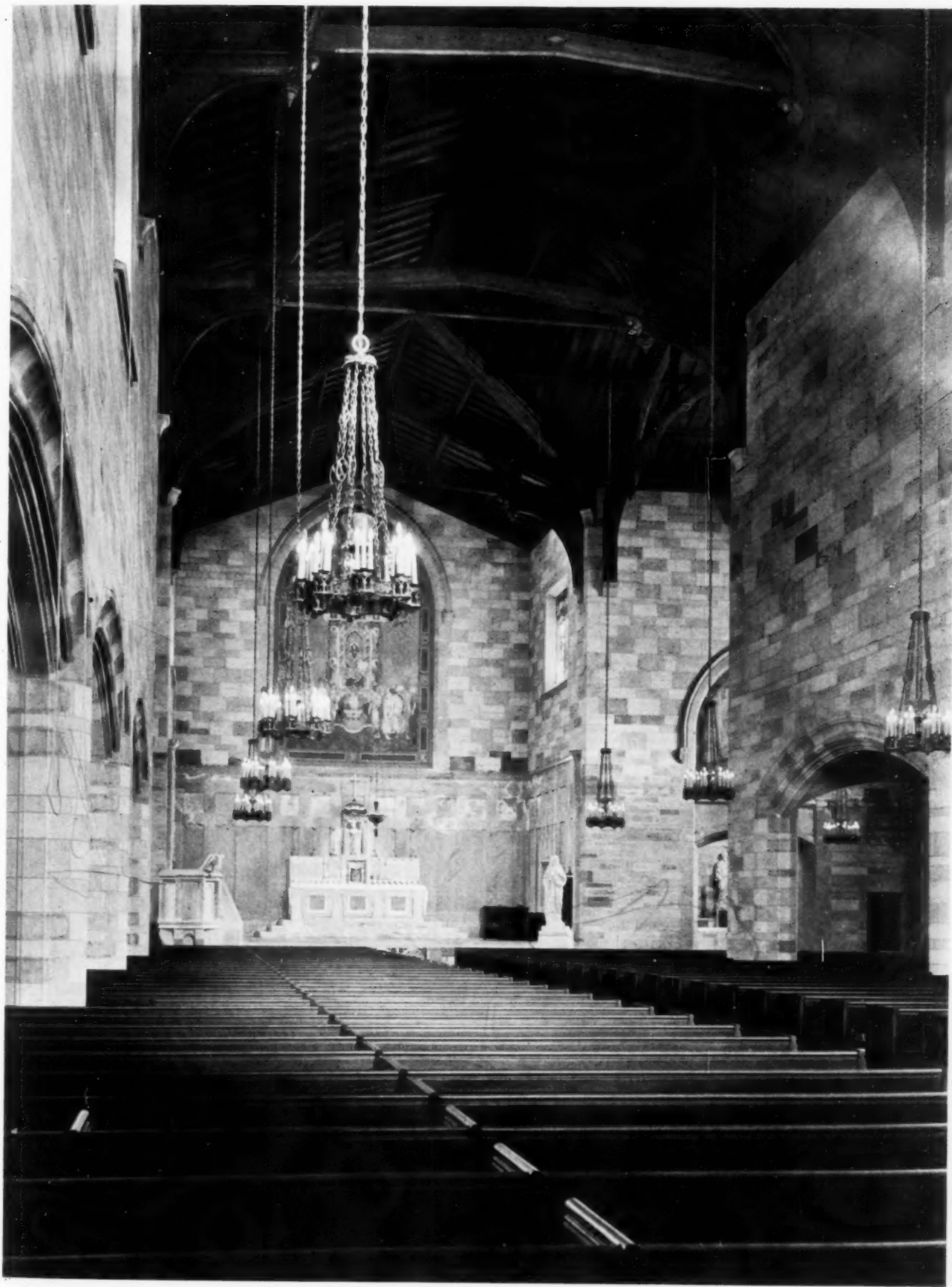
HOLY INNOCENTS CHURCH, BROOKLYN, NEW YORK
HELME & CORBETT ARCHITECTS, NEW YORK CITY

JULY
1927

SCALE 5 10 15 20 25 IN FEET

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The ARCHITECTURAL FORUM DETAILS



VIEW OF NAVE
CHURCH OF THE HOLY INNOCENTS, BROOKLYN
HELMLE & CORBETT, ARCHITECTS





THE NAVE FROM THE NARTHEX



CONFESSORIAL AND STATIONS OF THE CROSS
CHURCH OF THE HOLY INNOCENTS, BROOKLYN
HELMLE & CORBETT, ARCHITECTS

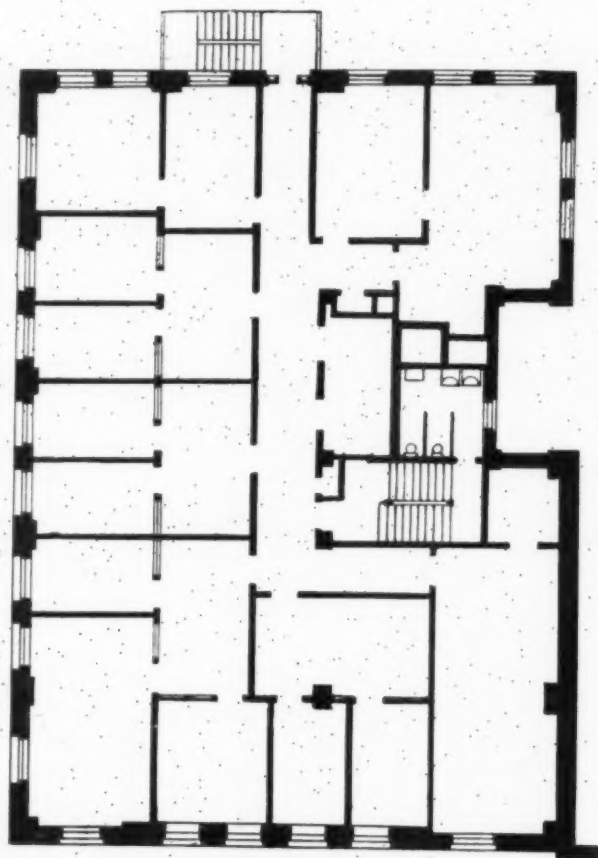




Photos. Trowbridge

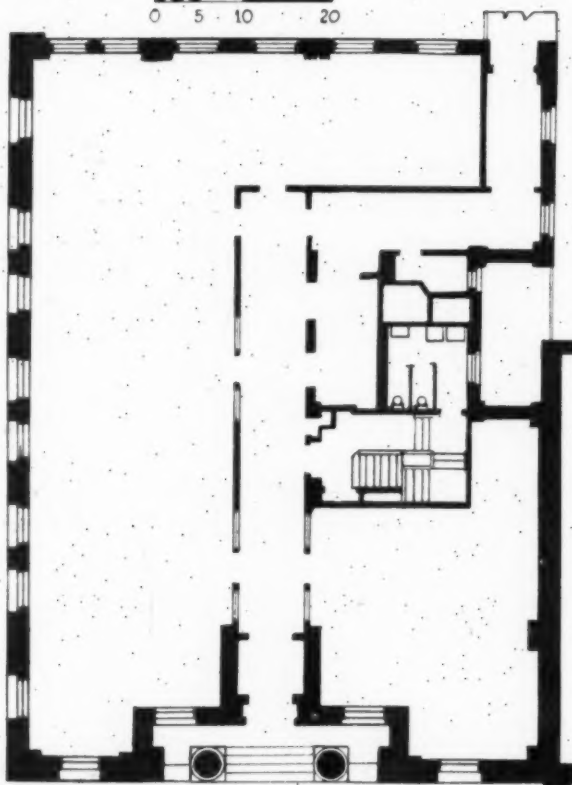
DUNHAM BUILDING, CHICAGO
D. H. BURNHAM & CO., ARCHITECTS

Plans on Back



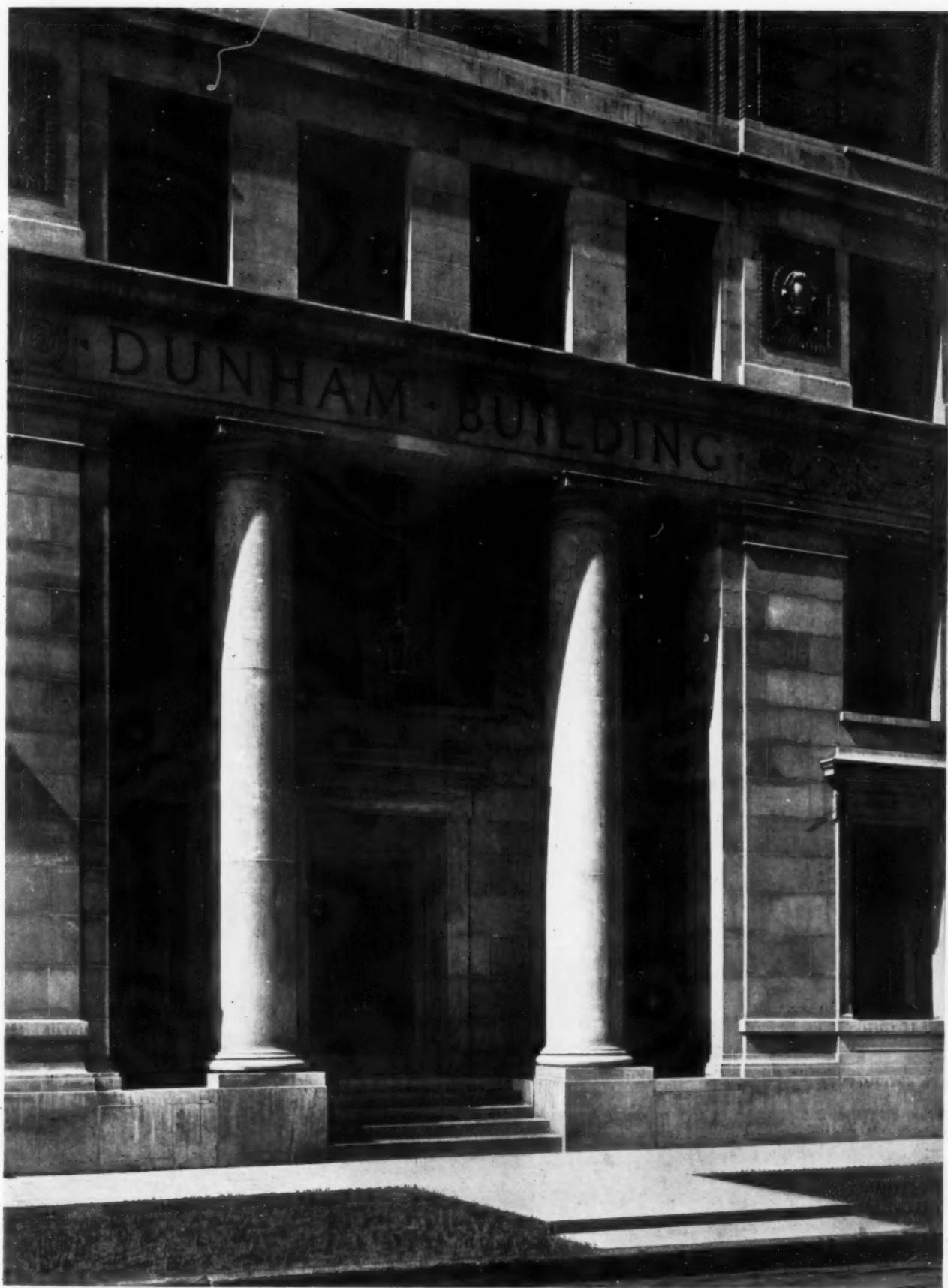
SECOND FLOOR

SCALE
0 5 10 20



FIRST FLOOR

PLANS, DUNHAM BUILDING, CHICAGO
D. H. BURNHAM & CO., ARCHITECTS



MAIN ENTRANCE
DUNHAM BUILDING, CHICAGO
D. H. BURNHAM & CO., ARCHITECTS



ENGINEERING DEPARTMENT

Deep Rock Foundations for an Immense Building

By FRANK W. SKINNER

WITH the exception of certain industrial and manufacturing structures and of massive public buildings, usually of moderate heights, nearly all of the most interesting and important substructures being built are for structures of the office building type that cover areas of from 10,000 to 100,000 square feet and have steel skeletons that rise from 100 to 500 feet above the streets, and sometimes extend as much as four stories below them. The tremendous loads, often amounting to more than 1,000,000 pounds each, on the bases of the steel columns demand the most absolute permanence and stability for their supports, while the walls and floors below the street levels are often subjected to heavy earth and water pressures that necessitate difficult and costly features of design and construction. Obviously these buildings are located only in large cities, where the sites cannot be selected with reference to foundation conditions or requirements. A very large proportion of them are located on the wet

or loose soils so often found on the banks of lakes, rivers and bays, and they present great difficulties to construction and render building extremely costly.

There are essentially only three main types of foundations,—(1) those spread over a wide area of soil near the surface; (2) those carried down deeper to hard strata underlying softer material; and (3) those supported on piles or their equivalent. A striking example of the first class was the massive spread foundation for the New York County Court House, illustrated in *THE ARCHITECTURAL FORUM* for April, 1923. An unusually interesting example of the second class was that of the *New York Evening Post* Building, which illustrated advanced practice in pneumatic caisson work. Other very difficult and costly work was done on the \$2,000,000 foundations of the New York Telephone Building, where an entire city block was enclosed by a sectional pneumatic caisson wall sunk through quicksand to rock or hardpan to protect and facilitate the entire



Earth and Rock Excavation; New York Life Building

Cass Gilbert, Architect



Workmen's Stairway; New York Life Building
Cass Gilbert, Architect

cellar excavation and that for the numerous still deeper column foundations that were easily laid within the limits of the enormous cofferdam that is embodied in the permanent construction of the building.

The numerous foundations for the scores of heavily loaded columns in the lofty Municipal Building in New York were made partly by the pneumatic caisson process, carrying them down to solid rock or hardpan, and partly by the same process terminating far above the hard stratum and providing extended bearings in the quicksand itself. With many examples of such difficult and costly work, often involving complicated operations and elaborate construction equipment, it is found that there are very few instances where foundations can be placed directly upon the living rock at subgrade of a building. This, however, is the case for the latest and one of the largest and tallest office buildings in the world, where costly foundation work of great magnitude and simplicity has been executed with remarkable

efficiency and rapidity by the coördination of rational methods with an unusually large installation of standard power apparatus, which is chiefly electrical.

In the very heart of the metropolitan district of New York, on the full city block bounded by 26th and 27th Streets and by Fourth and Madison Avenues, where many years ago was the first passenger railroad terminal of the city, and later Barnum's Hippodrome, and where still later the famous Madison Square Garden, surmounted for 35 years by the exquisite figure of Diana, provided for a brilliant succession of social, artistic and political gatherings and for almost every kind of metropolitan function for more than one generation, there will soon appear the new office building of the New York Life Insurance Company, Cass Gilbert, architect, and Starrett Brothers, general contractors. This great structure, covering an area of about 83,000 square feet, will extend four stories below street level to a depth of about 72 feet, although the column piers will go still



Removing Old Foundations; New York Life Building

Cass Gilbert, Architect

lower to clear the cellar floor. How high the superstructure will tower above the busy streets and the little square adjacent; just how many tons of steel the lofty framework will contain; what will be the weight of the vast fabric and its contents; what the final cost will be, cannot be exactly determined until after the completion of the architect's plans; the latest estimate was of a height of 45 stories and a cost of \$35,000,000. Whether or not these figures are correct, the main features of the substructure have been decided upon, and the great excavation, which alone is the subject of these pages, has been completed at a cost of approximately \$1,000,000.

About a year ago the contract was awarded for about 150,000 cubic yards of excavation, and long before the demolition of the old building was completed three powerful steam shovels, entering at the street level, had begun the steady removal of some 23,000 cubic yards of broken stone, brick and concrete masonry, foundations, debris, and earth

overlying the approximately horizontal surface of rock 15 or 20 feet below the curb. The shovels worked steadily back and forth across the 200 by 425 foot area, gradually descending as they constantly loaded 1-yard masses of earth and concrete to a great number of 5-ton trucks that formed a continuous procession, stopping momentarily by the shovels to receive their loads, and then passing rapidly on and up steeper and steeper inclines that their powerful gearings easily negotiated under the heaviest loads, and then into the street. They were carefully routed so as to avoid interference with one another or obstruction by traffic on their way to one or another of the different docks on the shores of the East and North Rivers, within a radius of about two miles. Here they discharged to large scows that were towed many miles to sea and there dumped.

To prevent caving in of the earth around the vertical sides of the pit, or indeed any displacement of it which might cause settlement of the pavement and

endanger property and traffic, the excavation was enclosed by 1200 feet of permanent retaining wall built in short sections as fast as the surface of the rock was exposed. For the base of this wall there were required more than 1000 cubic yards of 1:2:4 concrete mixed in a portable mixer and heavily doweled to the solid rock. On this massive footing there was built an upper portion made with rubble stone derived from the excavation itself. This construction, besides being less costly than the usual method of driving a great wall of steel sheet piles and then removing them, had the important advantage of eliminating necessity of a costly system of inclined braces required by the sheeting that would have seriously obstructed the excavation operations.

A few feet beyond this wall there was built a high, tight board fence enclosing the site, and at the east end of the block a platform was erected over the sidewalk, and on it were established the offices of the contractor, architect, and timekeeper, commanding a view of all operations. Between the retaining wall and the enclosing fence there were located the blacksmith shop, repair shop, storage sheds, power plant, and the other essential facilities required by the con-

tractor, besides a system of eight great derricks, spaced at approximately equal distances apart and having 70- and 80-foot booms equipped with double-drum electric hoists and swinger engines that commanded almost all of the working area except a small strip in the center, just beyond their radii. Two sumps were driven in advance of general excavation, and the ground water and surface water collected in them was removed by the constant operation of part or all of a system of electric and gasoline-driven pumps that raised the water to a maximum height of 50 feet more than where it was lifted by the suction alone. At night the entire lot was brilliantly illuminated by 1000-watt floodlights.

The contract requirement for the excavation of about 125,000 cubic yards of hard gneiss rock at a schedule rate of 1000 yards per day made it imperative to shatter and remove it at high speed and with great efficiency. It was possible to blast and load it in great quantities, but loading and hoisting in the pit and removing it with a fleet of more than 50 powerful trucks required careful planning and continuous operation. The problem was solved by the installation of an ample air-compressing and distri-



Excavating, Before Removal of The "Garden's" Tower and Walls; New York Life Building

Cass Gilbert, Architect

bution plant, the operating of a maximum of 43 pneumatic rock drills, the use of large quantities of 40 per cent dynamite, and the employment of three steam shovels to handle as much as possible of the shattered rock and load it directly to trucks at the bottom of the pit, or into an equipment of 50 2-yard steel scale pans that were distributed in groups within the radius of each derrick, hoisted by them, and dumped into trucks waiting at the street level.

Special care was taken never to swing the loaded derrick booms over the steam shovels, and the work progressed so rapidly that as many as 175 cubic yards of rock per hour were hauled away from the pit. One steam shovel with a seven-man crew, including five muckers, loaded as many as 61 5-ton trucks in a single eight-hour shift, and in 91 working days 5870 truck loads of rock were removed from the pit. About 22 per cent of it was sold for local building operations, and the remainder dumped at sea.

The electrical air compressors, with a capacity of 2500 cubic feet per minute, delivered to a 1200-foot belt main with numerous vertical pipes that descended to the bottom of the pit and were coupled to manifolds supplying the drills through 50-foot

lengths of flexible hose. Each drill averaged about 90 linear feet per day of holes about 12 feet deep which were fired in groups, three times a day, after having been carefully protected by several layers of wire rope mats that effectually intercepted flying fragments. A force of six men and two special machines were in constant operation to sharpen bits.

At the west end of the block about 127,000 yards of debris, earth and rock were excavated down to a depth of about 44 feet, and at the east end the excavation over about one-third of the entire area of the lot was carried down 72 feet by the removal from this part of the pit of about 21,000 additional yards of rock, that was handled exclusively by the derricks and scale pans, the latter with their 7000-pound loads being hoisted at a single line speed of about 350 feet per minute, about three hoists being required for one truck load. As many as 70 trucks were loaded by one derrick in a single shift of 7½ hours. A maximum force of about 325 men working single shifts was required, and the work progressed steadily without accident or interruption and with very slight expense for maintenance, renewals or repairs of the powerful machinery which the contractors installed.



Excavation Nearly Completed; New York Life Building
Cass Gilbert, Architect.

THE BUILDING SITUATION

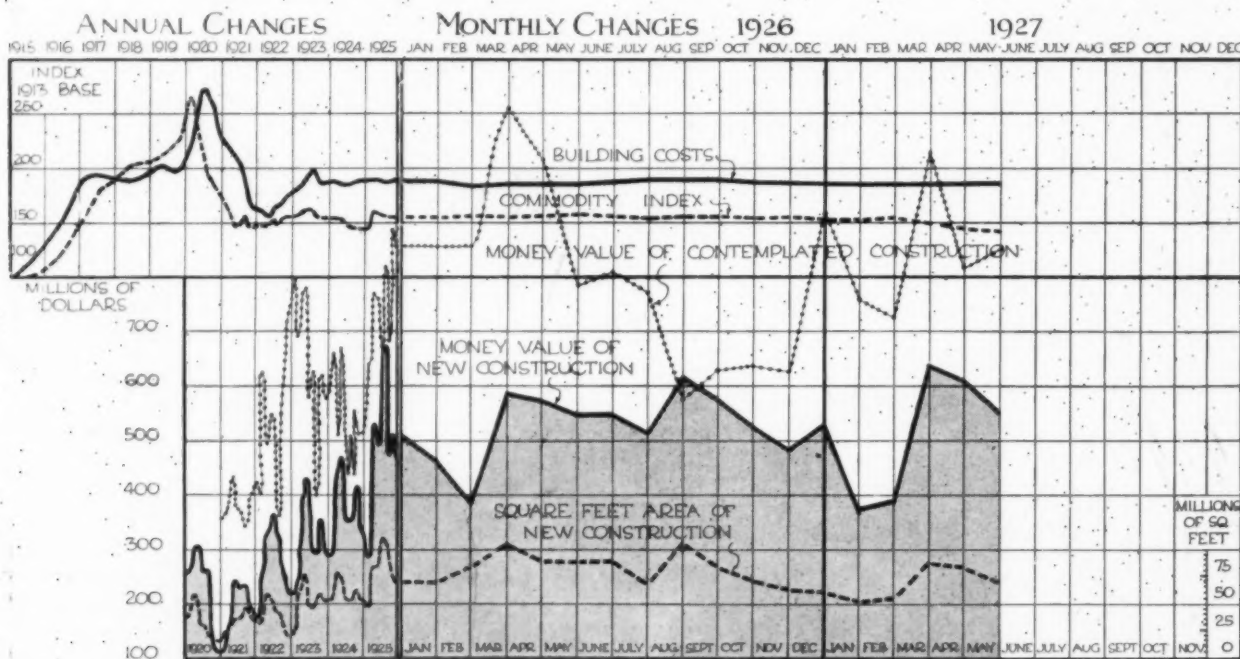
A MONTHLY REVIEW OF COSTS AND CONDITIONS

THE first five months of this year have shown a volume of building activity which somewhat unexpectedly has kept up to a close approximation of the figures of the corresponding period of 1926. According to reports of the F. W. Dodge Corporation, the total value of new construction started in the period from January to May of this year is \$2,550,515,300, which is only 1 per cent behind the corresponding five months of last year. As indicated on the chart below, the filing of plans has been unusually active in the months of March, April and May, indicating a considerable demand for new buildings and promising a continuation of the activity which the first part of the year has shown. The monthly totals of plans filed and contracts let for new buildings are shown in the chart, but as these are national figures, it may prove interesting to find out what is happening in various individual districts.

The first five months' construction total for the New York district shows a decrease of about 12 per cent from the phenomenal activity of last year. In New England the same comparison shows a decrease of 2 per cent for the first five months. In the Middle Atlantic states, including Pennsylvania, southern New Jersey, Maryland, Delaware and Virginia, the

activity of the first five months is 16 per cent greater than last year. The Pittsburgh district shows an increase of 11 per cent over the first five months of last year. The Central Western district shows an increase of 21 per cent; the Northwest a decrease of 23 per cent, and the Southeastern states a decrease of 30 per cent. In other words, New York and New England are continuing to maintain their pace. The Middle Atlantic, Pittsburgh district, and Central West are showing a considerable increase in activity as compared with last year, while all other districts except the Pacific Coast have slowed down.

Reports indicate that while there was some slowing up in architects' offices at the first of the year, everyone is busy again except perhaps in those districts where a slowing down of activity has already been indicated. The type of new plans under preparation seems to be more greatly varied than at any time for several years. All kinds of buildings and an unusual number of interesting alterations are passing over the boards of architects, and it is particularly to be noted that a large number of deferred projects seem now to be rapidly approaching the contract stage. The mortgage market still continues to hold firmly, and there is no sign of any tightening.



THESE various important factors of change in the building situation are recorded in the chart given here: (1) *Building Costs*. This includes the cost of labor and materials; the index point is a composite of all available reports in basic materials and labor costs under national averages. (2) *Commodity Index*. Index figure determined by the United States Department of Labor. (3) *Money Value of Contemplated Construction*. Value of building for which plans have been filed based on reports of the United States Chamber of Commerce, F. W. Dodge Corp., and *Engineering News-Record*. (4) *Money Value of New Construction*. Total valuation of all contracts actually let. The dollar scale is at the left of the chart in millions. (5) *Square Foot Area of New Construction*. The measured volume of new buildings. The square foot measure is at the right of the chart. The variation of distances between the value and volume lines represents a square foot cost which is determined, first by the trend of building costs, and second, by the quality of construction.

THE ARCHITECTS' FORUM

The Major Motif in the Sixtieth Convention, A. I. A.

By THOMAS E. O'DONNELL

MYSELF when young did eagerly frequent Doctor and Saint and heard great argument, But ever more came out by that same door. Where in I went." So sang Omar Khayyam, the tentmaker, scientist, and poet, in the Rubaiyat, eight centuries ago. He was a learned man, and no doubt attended the "conventions" of his day, listened to the usual round of addresses, papers, resolutions, discussions and . . . great argument . . . by the leaders of the societies, and perhaps came away feeling that out of it all he had gained very little. A modern convention is, too frequently, a whirl of sessions and endless discussion, which becomes involved, loses sight of the larger issues, and often goes about in circles, getting nowhere, reaching no definite or valuable conclusion, and offering little or no inspiration to those who have attended its sessions.

Not so, however, with the Sixtieth Convention of the American Institute of Architects held in Washington on May 11, 12 and 13. From the beginning of the opening to the very close of the final session the Convention was largely inspirational. There was, to be sure, the usual business to be taken care of,—reports of committees and the attendant discussions, the passing of resolutions and . . . argument, by those who still persist. But on the whole all of this was reasonably confined, and the Convention was clearly dominated by the larger ideals, the more fundamental and far-reaching problems before the architectural profession. Even the reports of the committees showed not only a great amount of careful work, but also a spirit of devotion and service in the interests of humanity at large, and not merely in the interest of the profession, that was encouraging.

It was clearly evident that the Convention was designed to give a large measure of attention to Architecture as an art; the keynote was that of collaboration between the architect, the landscape architect, the painter, the sculptor, and the craftsman. It was the hope that the beginning might be made in the formation of a plan whereby closer collaboration between the architect, artist and craftsman might be made possible under modern working conditions. It was pointed out that there was need for a new vision in the practice of architecture, and that it should arise in the hearts and minds of the architect and his associated workers, and that they should join in a rededication of their labors to the ideals of their arts.

The opening address by President Milton B.

Medary established at once a high level upon which to stage the activities of the Convention. The ideals, possibilities and hopes of the American Institute of Architects were clearly set forth. There were expressed a sympathetic understanding of the problems confronting the profession and an appreciation of the accomplishments and progress already made. There was a plea to keep our architectural expression conservative, dignified, and of the highest order. A timely warning was sounded against impatience for a new architecture. Our architecture, like our language, is a growing, changing thing, not something to be suddenly altered in its elements or expression. There was also given a warning against the fallacy of an American architecture that is distinct and apart from that of the rest of the world, for America is becoming more and more a part of the world, with the same general influences operating, and consequently American architecture must of necessity be a part of the world's architecture. The obligation is for each architect to contribute to the utmost that which is within him to the great architecture of the world, and to encourage those who follow to continue to build upon the same ideal. It was recognized, however, that the architect is not alone responsible for the great structures of the world. Artists and craftsmen have played important parts and have made possible the execution of the architects' dreams. An examination of any great piece of the world's architecture shows evidence of the collaboration of the architect and the workers in the allied arts.

The President of the Institute and his co-workers, in looking about for a great ideal whereby the Institute might be of the greatest service, took for their major motif one vital subject,—the collaboration of the architect, the landscape architect, the painter, the sculptor and the craftsman, and made a strong plea to inaugurate understanding coöperation of all those whose lives are dedicated to the service of the several arts, both in the schools and in the actual building of the fabric of the world. Since architecture has long since been considered the "mother" of the arts, it must be recognized that there is, or should be, a relation of interdependence between them, for it is obvious that no architecture can be or ever has been created that is not an assemblage of the arts. To bringing out this relationship of interdependence and to the advisability and need for collaboration between the architect, artist and craftsman, the entire morn-

ing of the first day of the Convention was given to a carefully arranged series of addresses by men distinguished in the fields of architecture and the allied arts.—C. Grant La Farge on architecture; Arthur A. Shurtleff on landscape architecture; Arthur S. Covey on painting; John Gregory on sculpture; and Lorentz Kleiser on craftsmanship. Each speaker set forth in a very fine way the ideals and aspirations of those he represented, of the relation of their art, as they saw it, to architecture, and indicated their willingness and desire to collaborate to the fullest degree with the architect in making architecture an art in the true sense and worthy of its function.

The evening session of the first day of the Convention was likewise devoted to a furtherance of the idea of collaboration. An opportunity was provided for discussing the various phases of the subject brought out by the speakers of the morning, and finally for consideration of the full report of the Institute's Committee on Allied Arts. This report was presented by the Chairman, C. Grant LaFarge, who presented in an able manner what was evidently a most thorough study of the relation of architecture and the allied arts. The committee had been charged with "the importance of emphasizing the art of architecture rather than its material aspects, and of dwelling upon the principle of collaboration." Every means of bringing about a closer and better understanding between the architect and his co-workers was considered, and plans were suggested pointing to a comprehensive scheme whereby the work and abilities of worthy artists and craftsmen could be made known and readily accessible to the architect. To make the work of the committee more effective, representatives of all the sister arts were asked to serve on the committee with the architects, thus taking a practical step toward working out a plan for full coöperation and collaboration. The committee also suggested that it is desirable to foster collaboration between the various art interests in the schools, and thus lay the foundation of professional collaboration in later years. Such a scheme of collaboration is now being fostered in the work of the American Academy at Rome, and has been for years.

Interspersed throughout the sessions of the Convention there was the usual routine business, but even that was not lacking in interest because of the large number of very valuable reports of committees. These were in most cases carefully prepared, well presented, and discussed in a profitable manner. The work of many of the committees has a far-reaching influence. Few fully realize what a valuable work is being done in the interests of architecture and the arts by the various Institute committees that work quietly from year to year, and in the work

of which some of the best minds are engaged. The Committees on Allied Arts; Public Works; Plan of Washington and Environs; Education; Public Information; Community Planning; Registration Laws; School Building Standards; Industrial Relations; and on Small Houses are but a few of the selected groups of men who are giving their best thought to formulating plans for improving the character of the service which the architect can render to his community, and which he is giving.

Although all the various activities of the Convention contributed to its value and success, the dominant note running throughout all the proceedings was that of collaboration between the architect and his co-workers. The idea is not new. It has long been discussed and desired by most thoughtful architects, but at the Sixtieth Convention the idea has been carried further forward than ever before, and the committees and the architects in Convention have set for themselves a worthy problem that may well occupy their attention for some years to come. Much has been accomplished, but much more remains to be done. The Institute has fully identified itself with the idea of collaboration. The architects are the logical men to foster and make possible such a system of collaboration as is proposed. The workers in the field of the allied arts are looking to the architects to make collaboration possible, and apparently stand ready to coöperate; and in response the architects have put into operation a plan of recognizing the accomplishments of artists and craftsmen by the awarding of medals for their notable achievements.

It was, therefore, a fitting climax to the Convention that the last session should again be given to addresses on Architecture and the Allied Arts, by Charles Moore, Chairman of the Commission of Fine Arts, and C. Grant LaFarge, Chairman of the Committee on Allied Arts, and that at its close the American Institute of Architects should honor craftsman, sculptor and architect, by awarding the Craftsmanship Medal to Frank Holmes, craftsman; the Fine Arts Medal to Lee Lowrie, sculptor; and by presenting to Mrs. Shaw the Gold Medal, previously awarded to the late Howard Van Doren Shaw. To the architects who were looking for material help in their profession the Sixtieth Convention of the American Institute of Architects offered but little; it was designed on a higher and wider basis. But for those who were seeking inspirational ideas, opportunities for entering upon a nation-wide service and contributing to the architectural fabric of our country and who were desirous of collaborating to the fullest extent with their associates in the arts,—to these the Convention offered an abundance of material for highly profitable thought.

SMALL BUILDINGS

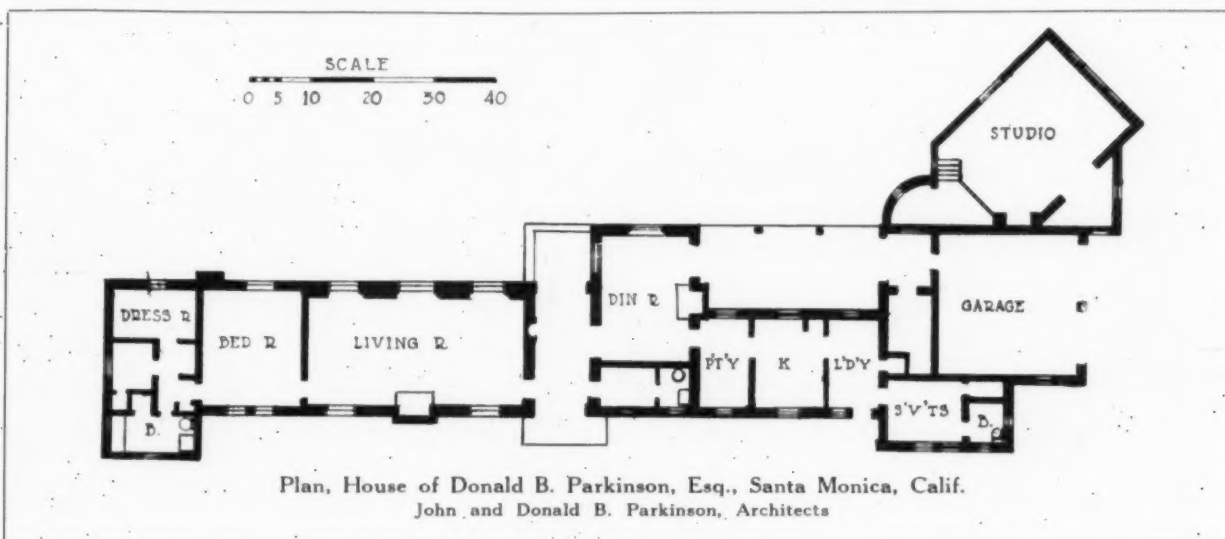


Photos. Gabriel Moulin

HOUSE OF DONALD B. PARKINSON, ESQ., SANTA MONICA, CALIF.
JOHN AND DONALD B. PARKINSON, ARCHITECTS

APPROPRIATE to the climate of southern California, this attractive one-story house has low sloping tile roofs and open porches and loggias. The design is interesting in its simplicity and long, low lines. Breaking the height of the several small buildings which make up the composition adds to the picturesqueness of the group and obviates the monotony of continuous roof levels. Another variation in the design which adds interest is the placing of the studio at an angle with the main house. Any possible deviation from the rectangular type of plan frequently adds charm to the design. The plan of this house is unusually well thought out. An arched loggia divides the house into two parts;

one of these divisions contains a large living room, bedroom, dressing room, closets and bath; the other division, which is much the larger of the two, contains the dining room, pantry, kitchen, laundry, servant's room, a large garage and a studio. Thus the house is divided into living and service quarters. It is unusual, of course, to find only one bedroom in so large a house, but it is interesting to note the successful way in which individual requirements may be worked out in plan and detail. The walls of the entire building are constructed of reinforced concrete, so built that an air space is left between the inner and outer portions of the wall. The exterior of the concrete walls has been left rough, with the form lines showing.



FORUM SPECIFICATION AND DATA SHEET—182

House of Donald B. Parkinson, Esq., Santa Monica, Calif.

John and Donald B. Parkinson, Architects

OUTLINE SPECIFICATIONS**GENERAL CONSTRUCTION:**

Hollow poured reinforced concrete wall construction; wooden floor and roof construction.

EXTERIOR MATERIALS:

Rough concrete, finished with brush coat of cement grout and whitewashed.

ROOF:

Clay tile.

WINDOWS:

Wooden casements.

FLOORS:

Oak, brick, cement and tile.

HEATING:

Gas hot air furnace.

PLUMBING:

Standard equipment; gas-fired hot water system.

ELECTRICAL EQUIPMENT:

Refrigeration, laundry equipment, etc.

INTERIOR MILLWORK:

Oak, redwood and fir for stained finish; fir, pine and cedar for painted.

INTERIOR WALL FINISH:

Brush coat of cement and cold water paint on rough concrete walls; lead and oil paint on smooth plastered walls.

DECORATIVE TREATMENT:

None, except furniture, hangings and polychrome tile.

APPROXIMATE CUBIC FOOTAGE:

45,000.

COST PER CUBIC FOOT:

53 cents.

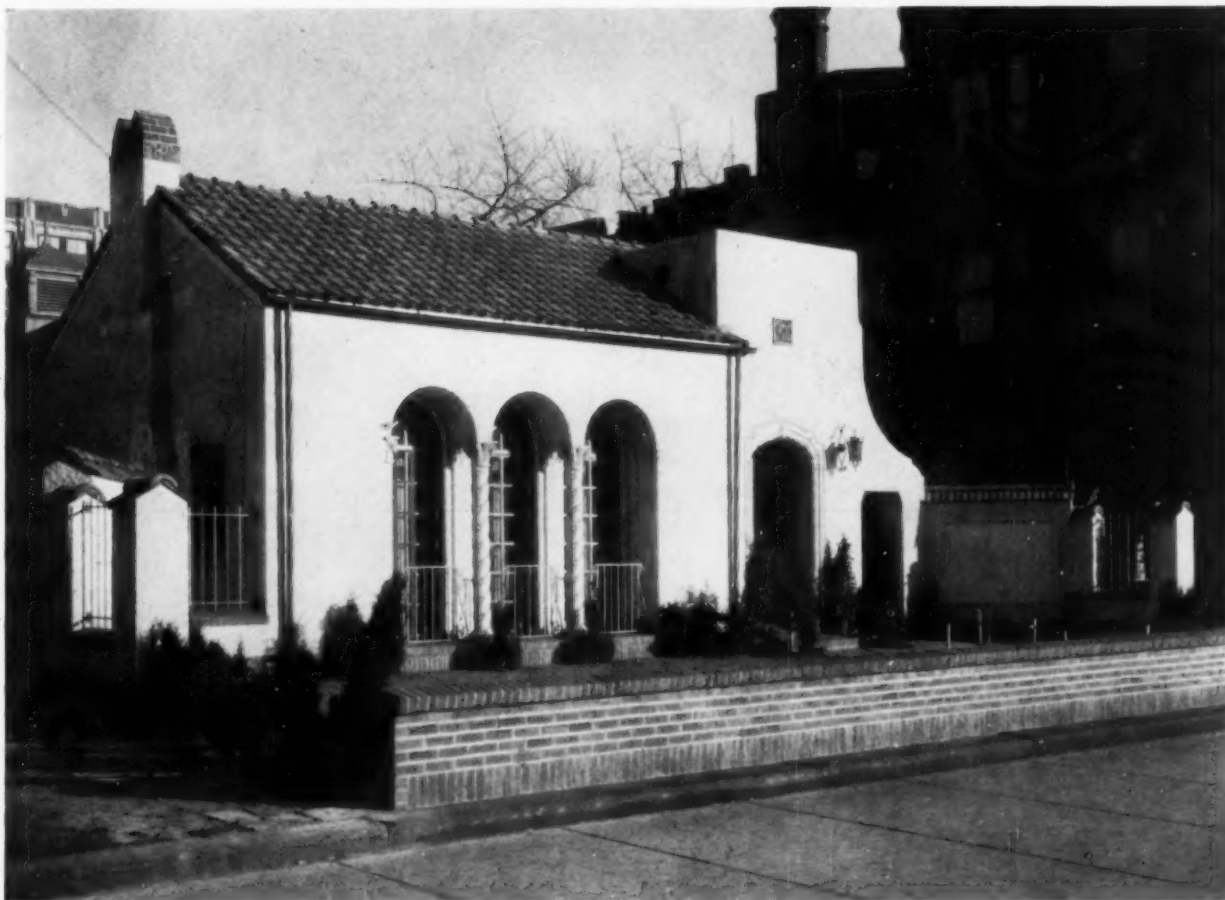
YEAR OF COMPLETION:

1924.



Detail of Entrance, House of Donald B. Parkinson, Esq., Santa Monica, Calif.

John and Donald B. Parkinson, Architects

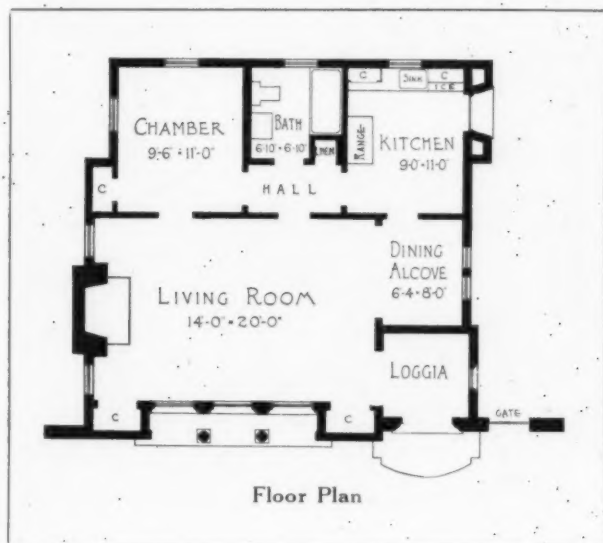


Photos. Tebbs & Knell, Inc.

BUNGALOW IN THE SPANISH STYLE, CHICAGO

ANY variety in the architectural treatment of small houses successfully carried out is a welcome addition to the architectural vocabulary of this type of building. Of course proper regard for the appropriateness to its surroundings of a style of architecture as individual as Spanish should always be considered. This little building in Chicago might much better have been located in San Diego, or Palm

Beach, but taken by itself, without regard to its location, it is an excellent example of the adaptation of the Spanish style to modern requirements. The exterior design shows a one-story building, with an arrangement of openings indicative of the interior plan. On the right is the entrance, simply decorated with Spanish details, leading into the hall of the building. At the left of this opening is an arcade treatment of three casement windows extending to the floor. Highly ornamental spiral columns separate the three openings. The capitals of these columns are repeated on the walls with pilaster caps of similar design used as corbels. The openings in this triple arcade are protected by interesting iron railings. Against the warm toned, rough stucco walls twisted copper leaders emphasize the Spanish treatment of the design. Above the copper gutter, a low sloping roof, covered with Spanish tile further emphasizes the individual character of the building. Over the entrance door the exterior wall is carried up several feet above the projecting roof to give the effect of a low tower, in the center of which, as a detail of interest, is a square Spanish tile in yellow, green and blue. At the right and left of the building, low stucco-covered walls and piers capped with red tile partially enclose and conceal the service quarters and heighten the Spanish character of the house.



FORUM SPECIFICATION AND DATA SHEET—183

Bungalow in the Spanish Style, Chicago

OUTLINE SPECIFICATIONS

EXTERIOR:

Walls, hollow tile covered with stucco on the front; rear walls, stucco on metal lath over frame construction.

EXTERIOR TRIM:

Wood.

ROOF:

Spanish tile.

WINDOWS:

Metal casements.

FLOORS:

Oak; bath room floor, vitrified tile; kitchen,

composition; rubber tile in imitation of marble used for living room.

HEATING:

Hot water, with gas as fuel.

LIGHTING:

Polychrome wrought iron fixtures.

INTERIOR MILLWORK:

White wood throughout.

WALL FINISH:

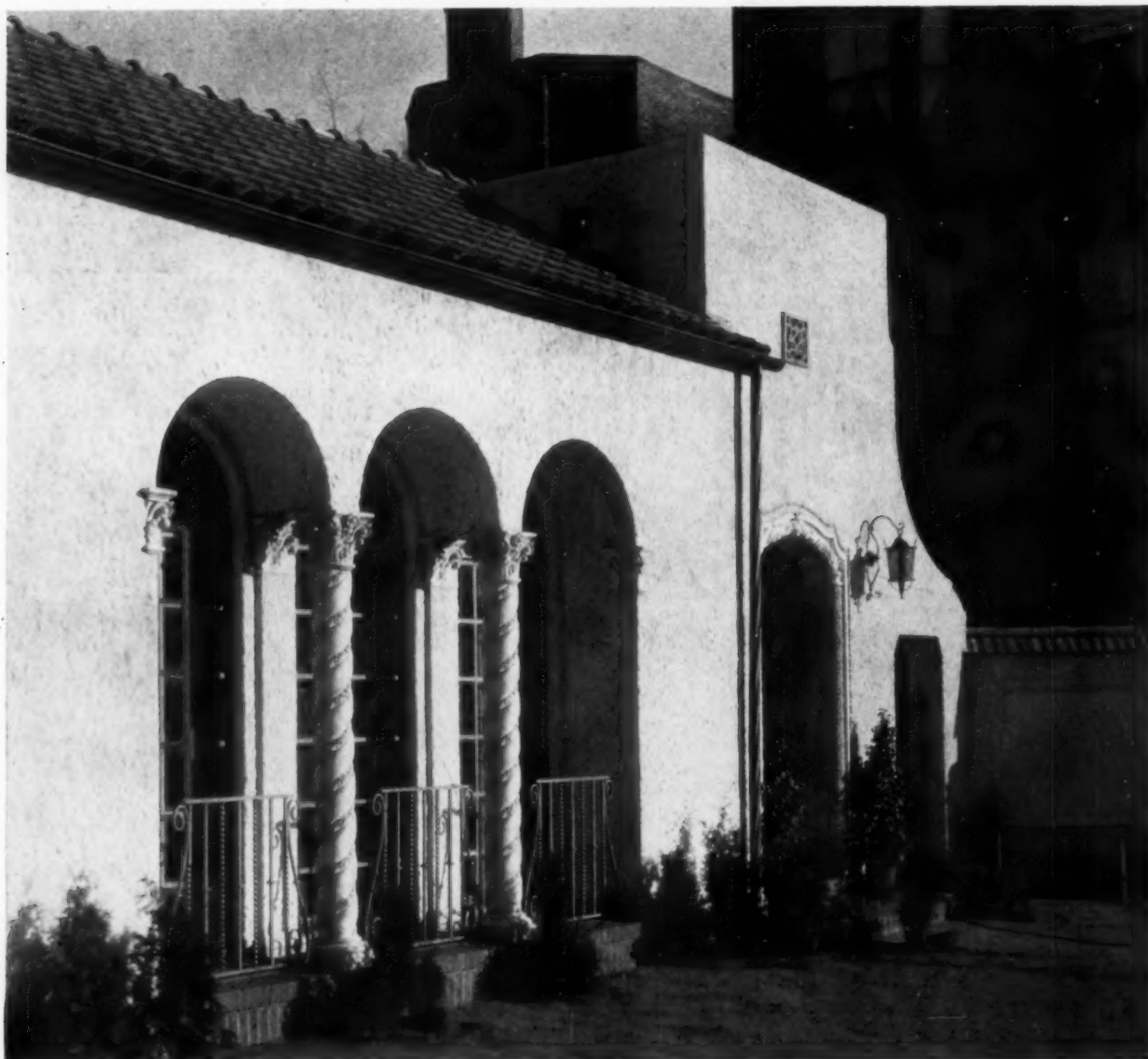
Three-coat plaster applied upon hollow tile.

COST PER CUBIC FOOT:

35 cents.

YEAR OF COMPLETION:

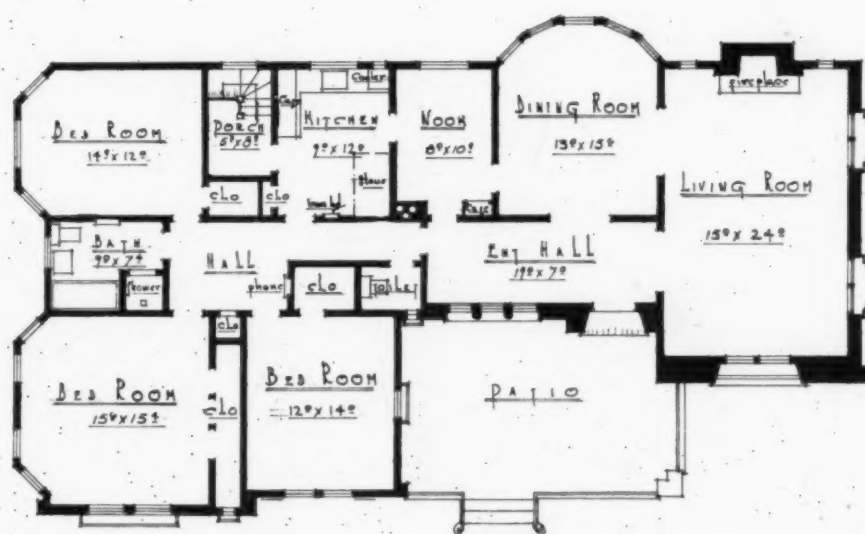
1924.



A Small House in the Spanish Style, Chicago



HOUSE AT WESTWOOD HIGHLANDS, SAN FRANCISCO
CHARLES F. STROTHOFF, ARCHITECT



Plan, House at Westwood Highlands, San. Francisco
Charles F. Strothoff, Architect

FORUM SPECIFICATION AND DATA SHEET—184

House in Spanish Style, Westwood Highlands, San Francisco; Charles F. Strothoff, Architect

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Frame.

EXTERIOR MATERIALS:

Cement plaster.

ROOF:

Tile, felt and brick, and cedar shingles.

WINDOWS:

Wood sash.

FLOORS:

Clear, plain and quarter-sawed oak.

HEATING:

Hot air, gas; wood and coal, and oil burners.

PLUMBING:

Standard fixtures.

INTERIOR MILLWORK:

Oak.

INTERIOR WALL FINISH:

Stucco.

THIS one-story house covers a large area, much more in fact than would have been economical in the East where building cost per square foot runs much higher than in the West. Undoubtedly, with the exception of the garage located under the bedroom end of the house, there is very little cellar or basement. When a basement is required under an entire house, as is customary in colder climates where heating plants and storage for coal have to be included, the cost of excavating and carrying foundation walls 3 feet below the cellar floor level so greatly increases the cost of the building that the square foot area is necessarily kept at a minimum. Probably nowhere in this country except California could so large a one-story house as this be built at so moderate a price as \$16,000, which the architect says was the cost. The plan is well balanced and logically divided. One-half is occupied by the living quarters and the other by sleeping rooms and baths. The only criticism of the plan is the fact that one of the entrances to the kitchen opens directly into the hall leading to the bedrooms. Even this arrangement might not be objectionable if the mistress of the house does her own work, as is so often necessarily the case. The living room is well proportioned with windows on three sides and double doors opening into both entrance hall and dining room. More privacy might have been obtained in the living room had one of these doorways been single instead of double. It also seems rather unfortunate that the small room marked "nook" was not made a part of the dining room so as to increase its size and importance. Instead of the "nook" or breakfast alcove, a small breakfast table might have been placed in the large bay window of the dining room. Back of the kitchen a stairway leads down to a rear or servants' porch on a lower level. The open court or patio on which the main entrance of the house opens, helps to tie together the two wings of the building, and gives dignity to the entrance front. Interesting

Spanish motifs add stylistic character to the exterior elevations. A greater uniformity of design in the iron work which ornaments the window openings and the entrance terrace might have increased the consistency of the design. The highly decorative shutters of two of the living room windows add a touch of color and interest which might well have been repeated on the windows of the bedroom wing. The Spanish tile of the roof is in keeping with the style of the house, but it does not count for much on the bedroom wing, where it acts as hardly more than a coping for the extensive flat roof covering this wing. It would seem as though considerable character and picturesqueness would have been added to the design of this house had the roof over the bedroom wing been carried up to a height required by a continuation of its slope. There is a certain feeling about the type of detail used in the design of this house, which somewhat suggests the modern architecture found in Havana and its suburbs.

Particularly pleasing, of course, is the use of the Spanish domestic type of architecture for a house in California. So definitely is this type identified with parts of the United States which were settled by the Spanish, such as portions of Florida and certain parts of the Southwest, that one feels that the type belongs to those localities and to no other. Then, too, the architect has wisely adhered to use of just the materials which were used for early Spanish buildings of any sort,—to stucco, which was used as often as adobe, for the walls, to tiles for the roofs, and to metalwork in the form of iron window guards. Agreeing well with the Spanish architecture is the plan of the house, which consists of but one floor, with rooms disposed in a somewhat rambling fashion; and what is particularly successful in this instance is the way in which the house has been fitted to a site of an irregular character, for it is not easy to adapt a structure which is low and spreading to a building plot which includes abrupt slopes or grades.



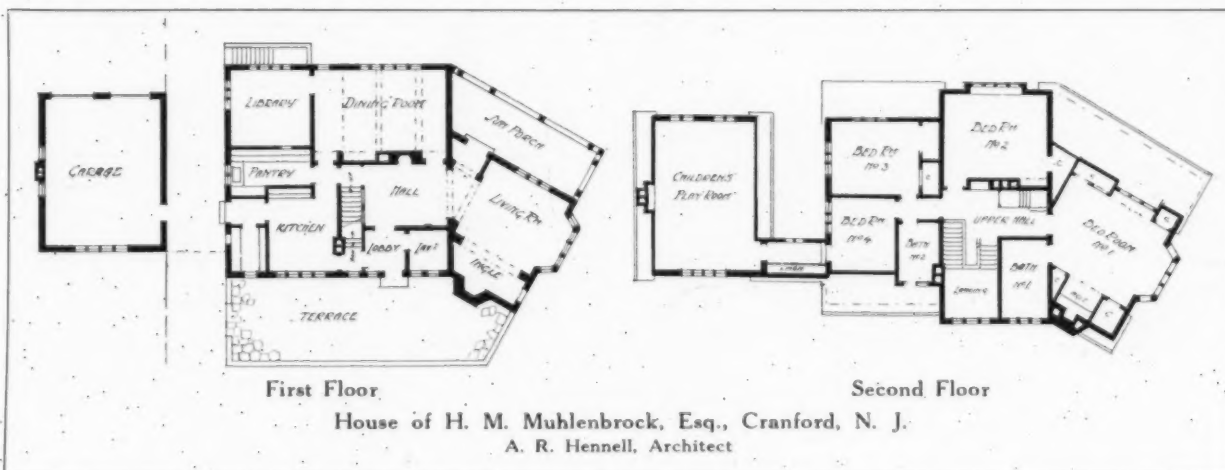
Photos. Schuyler C. Lee

HOUSE OF H. M. MUHLENBROCK, ESQ., CRANFORD, N. J.

A. R. HENNELL, ARCHITECT

DESIGNED by a Fellow of the Royal Institute of British Architects, this house shows several details characteristic of modern English work. The tall chimneys are somewhat simpler than their English prototypes, undoubtedly due to the high cost of building in America. The use of mullioned windows in groups as well as that of wood in half-timber forms is also characteristic. Had the frames of these windows been constructed of hard wood and stained like the half-timber work and posts of the sun porch, the exterior effect might have been more harmonious. The sharp contrast in color between

the window trim and the walls of the house is particularly noticeable in the entrance door and the two small windows on each side. Vines and additional planting will help to soften the lines of the house and its apparent newness. The location of the garage and its connection with the main house are happy and effective, giving as they do a greater length to the whole design than would otherwise have been obtainable. The house itself is practically square except for the living room, which projects at a slight angle. The front door is easily accessible from the main hall as well as the kitchen, which is desirable.



FORUM SPECIFICATION AND DATA SHEET—185

House of H. M. Muhlenbrock, Esq., Cranford, N. J.; A. R. Hennell, Architect

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Hollow tile, first floor, frame upper stories.

EXTERIOR MATERIALS:

Brick, granite, Jersey oak (adzed), stucco, shingles and cedar clapboards.

ROOF:

Cedar shingles, dipped.

WINDOWS, TYPE AND MATERIALS USED:

Steel cottage casements imported from England.

FLOORS:

Oak.

HEATING:

Steam (vapor).

PLUMBING:

Standard plumbing fittings.

ELECTRICAL EQUIPMENT:

Duplex cable, copper fittings.

INTERIOR MILLWORK:

Oak, white wood and birch.

INTERIOR WALL FINISH:

Smooth plaster.

INTERIOR DECORATIVE TREATMENT:

Walls painted.

APPROXIMATE CUBIC FOOTAGE:

75,470, including garage.

COST PER CUBIC FOOT:

55½ cents.

YEAR OF COMPLETION:

1922.



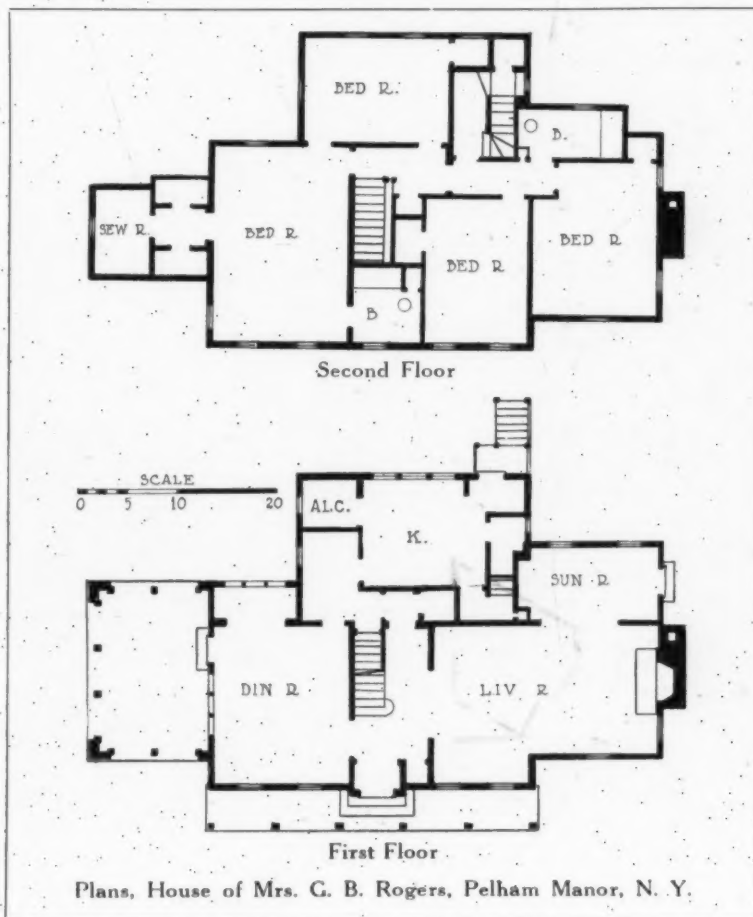
Detail, House of H. M. Muhlenbrock, Esq., Cranford, N. J.

A. R. Hennell, Architect



Photos, Paul J. Weber

HOUSE OF MRS. G. B. ROGERS, PELHAM MANOR, N. Y.



THERE are many companies in this country today which design and build small houses for real estate developments. It is an encouraging sign of the increasing good taste throughout the country when one finds a small house possessing as much simple dignity and charm as this. The proportions of the building as a whole are excellent, and the scale of the windows is successfully studied and carried out. The old fashioned porch across the front of the house gives a homelike and hospitable character. The plan also has interesting features, such as the spacious living porch and the small breakfast alcove adjoining the dining room, and the unusual size of the living room obtained by extending it into the wing of the house. The kitchen and pantry are of adequate sizes and are conveniently located as regards the front hall and dining room. On the second floor are four good sized bedrooms and two baths, good closet space and a small sewing room, the latter located over the living porch. The plans are so worked out that they make this a comfortable and convenient small house and prove that it is possible to obtain attractive results, no matter how small the house.

FORUM SPECIFICATION AND DATA SHEET—186

House of Mrs. G. B. Rogers, Pelham Manor, N. Y.

OUTLINE SPECIFICATIONS

GENERAL CONSTRUCTION:

Frame.

EXTERIOR MATERIALS:

Wood.

ROOF:

Shingle.

WINDOWS:

Casement and double-hung.

FLOORS:

Kitchen and pantry, and second floor, pine; the rest, oak.

HEATING:

Steam and fireplace.

PLUMBING:

Usual.

ELECTRICAL EQUIPMENT:

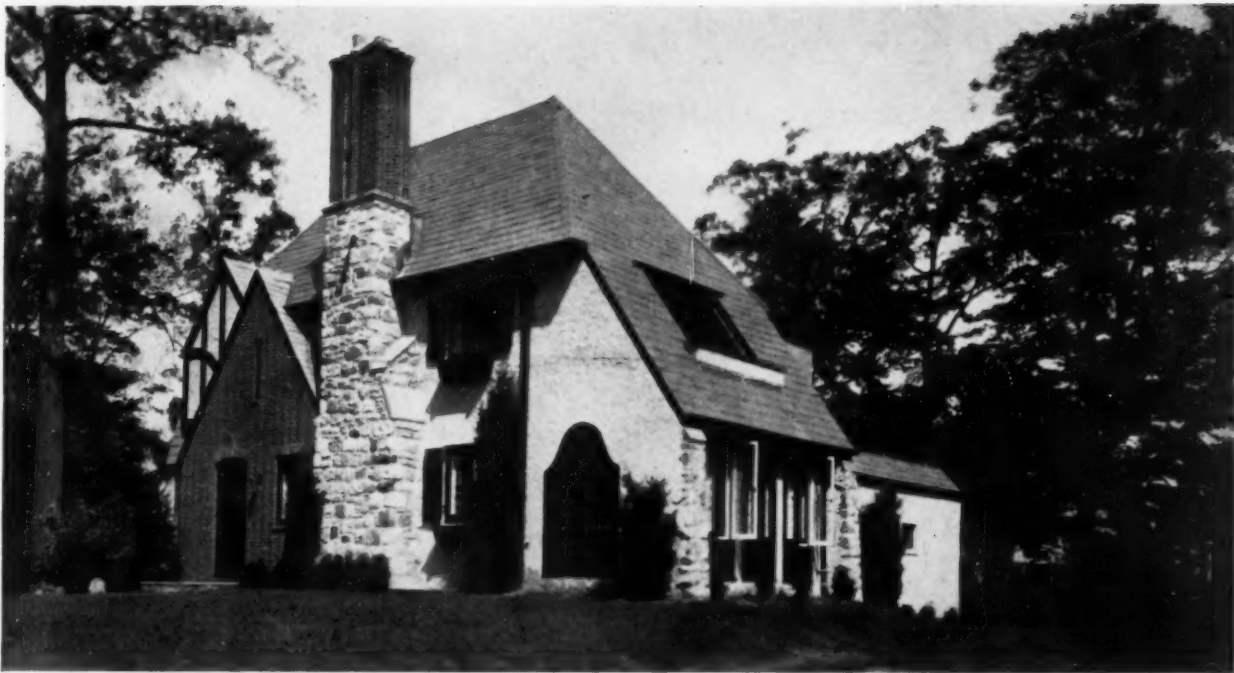
Usual.

INTERIOR WALL FINISH:

Living room and dining room, sand-finished plaster.



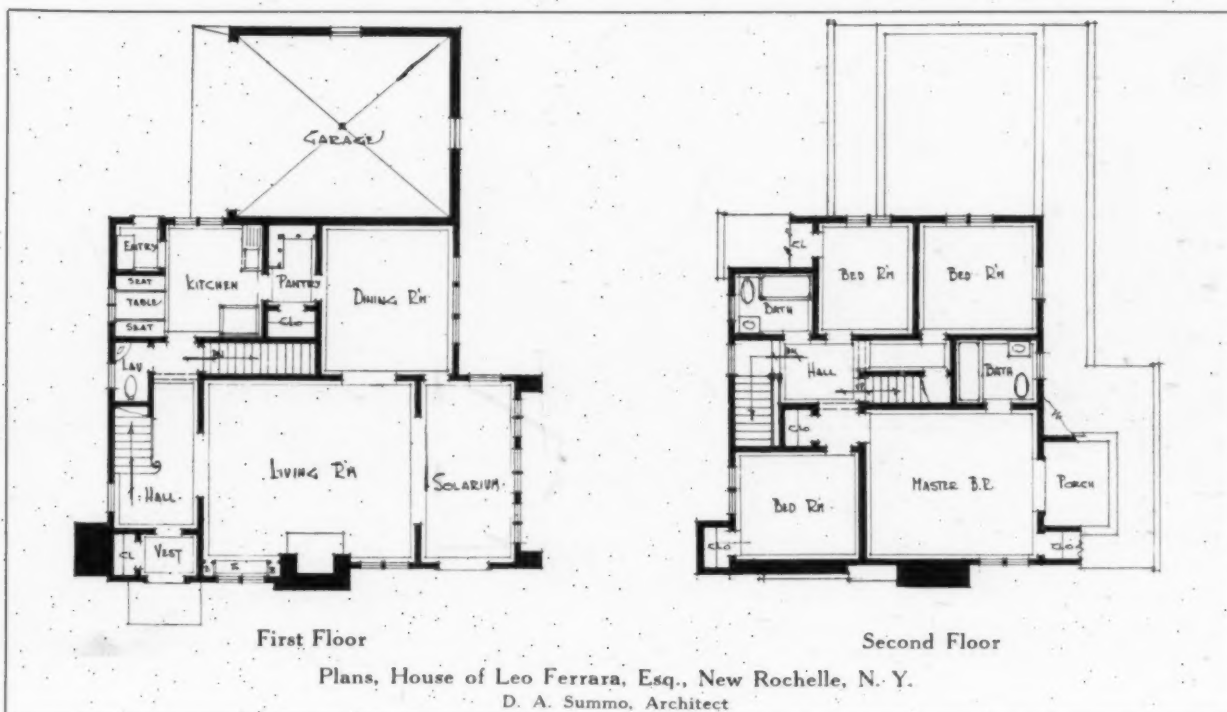
Perspective, House of Mrs. G. B. Rogers, Pelham Manor, N. Y.



HOUSE OF LEO FERRARA, ESQ., NEW ROCHELLE, N. Y.
D. A. SUMMO, ARCHITECT

ENGLISH architecture has been used as the inspiration for the design of this small house. Rough stone, brick, stucco and wood in half-timber forms are the media used to obtain the result. The massive chimney which dominates the design would have appeared as an integral part of the house much better had the adjoining gable bay been constructed of the same rough stonework as the chimney. The use of several different materials in a small house is often rather disturbing. The steep pitched roof gives

character to the design and helps to balance the tall chimney. Undoubtedly a projecting dormer window over the sun porch would have been more pleasing in effect than the opening left in the roof to provide for a second story porch. There are matters in design over which an architect often has no control, as clients have a way of insisting upon certain details which often detract from the artistic and picturesque appearance of houses. The living hall and sun porch make a sizable room, adding to the ground floor area.

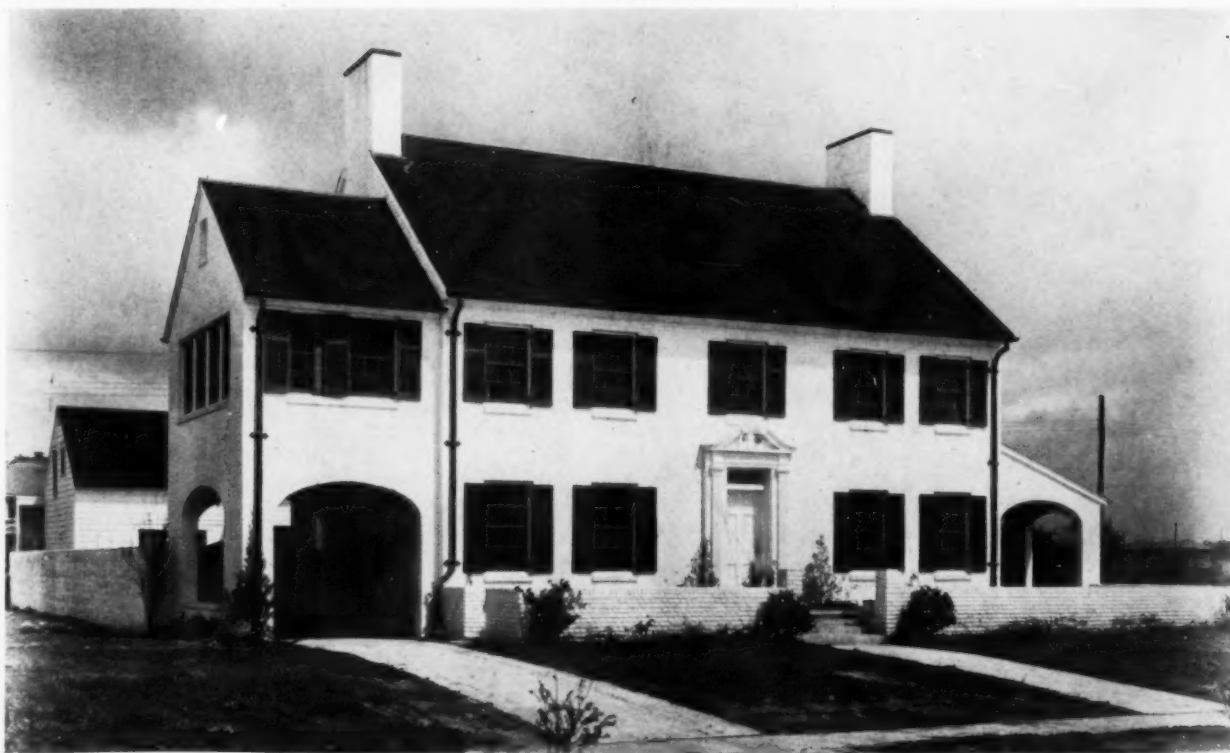


FORUM SPECIFICATION AND DATA SHEET—187

House of Leo Ferrara, Esq., New Rochelle, N. Y.; D. A. Summo, Architect

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:
Frame, stucco and brick veneer.EXTERIOR MATERIALS:
Stucco and brick.ROOF:
Slate.WINDOWS:
Wood casements.FLOORS:
Oak.HEATING:
Hot water.INTERIOR MILLWORK:
Oak and white wood.INTERIOR WALL FINISH:
Sand finish, with color.APPROXIMATE CUBIC FOOTAGE:
36,000.COST PER CUBIC FOOT:
60 cents.DATE OF COMPLETION:
June, 1925.Entrance, House of Leo Ferrara, Esq., New Rochelle, N. Y.
D. A. Summo, Architect



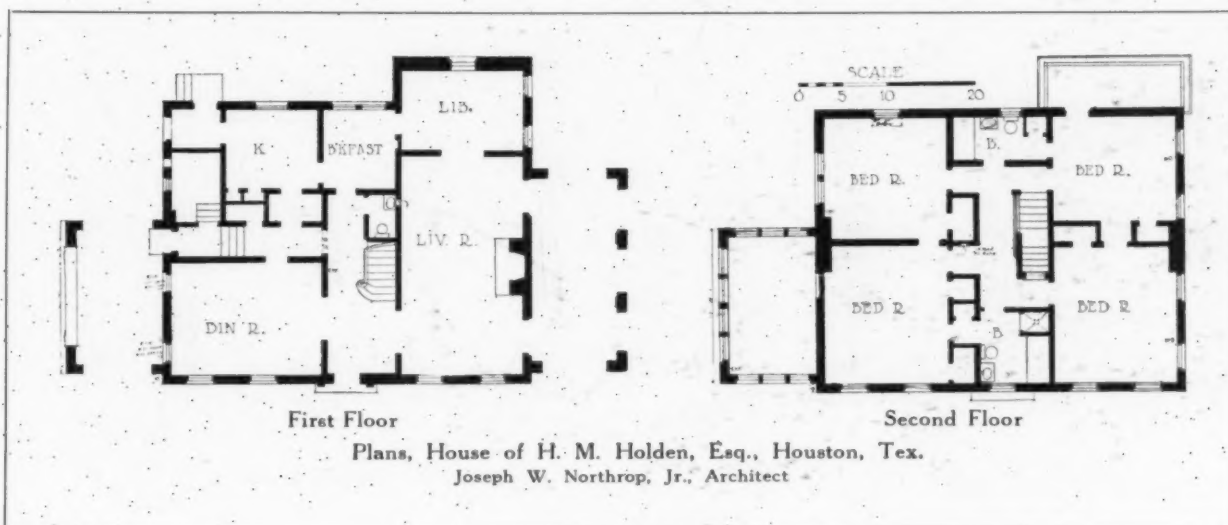
Photos. Edison-Wheat Studio

HOUSE OF H. M. HOLDEN, ESQ., HOUSTON, TEX.

JOSEPH W. NORTHPROP, JR., ARCHITECT

HERE is a brick house in the Colonial style, white painted and with green shutters, which might be found anywhere in the suburbs of Boston or Providence. The difference in size between the windows of the first and second story is one of several details which give true Colonial character to the exterior. The front door is excellent both in proportion and design. As early New England houses never had sleeping porches, and very seldom piazzas or first floor verandas, the addition to a Colonial design of such conveniences is always difficult to handle. In this case the arch over the garage drive-

way is pleasantly balanced by the arch of the living porch, but the sleeping porch and gable roof above the former do not add to the artistic character of the design. A frank indication of a second story porch is always better than the repetition of second-story windows, and the more open the effect the better. No matter how large the openings may be, it is always possible to have them protected by concealed window sashes which slide down into pockets below the sills. The plan follows the usual arrangement in small Colonial houses,—a living room on one side of the hall and a dining room on the other.



FORUM SPECIFICATION AND DATA SHEET—188

House of H. M. Holden, Esq., Houston, Tex.; Joseph W. Northrop, Jr., Architect

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Frame and brick veneer.

EXTERIOR MATERIALS:

Common brick, painted; cast stone entrance.

ROOF:

Stained cedar shingles.

WINDOWS:

Double lining; pine sash.

FLOORS:

Oak.

HEATING:

Hot water.

PLUMBING:

Porcelain enamel fixtures; built-in tubs; automatic hot water heater.

ELECTRICAL EQUIPMENT:

Base plugs, lights and switches.

INTERIOR MILLWORK:

Pine.

INTERIOR DECORATIVE FINISH:

Woodwork, two coats of paint and one coat egg-shell ivory enamel. Back of china cabinets red Chinese lacquer. Breakfast room walls and woodwork, burnt orange.

APPROXIMATE CUBIC FOOTAGE:

42,500.

COST PER CUBIC FOOT:

52 cents (includes walks, drives, two-car garage and two servants' rooms).

DATE OF COMPLETION:

November, 1924.



Entrance, House of H. M. Holden, Esq., Houston, Tex.
Joseph W. Northrop, Jr., Architect



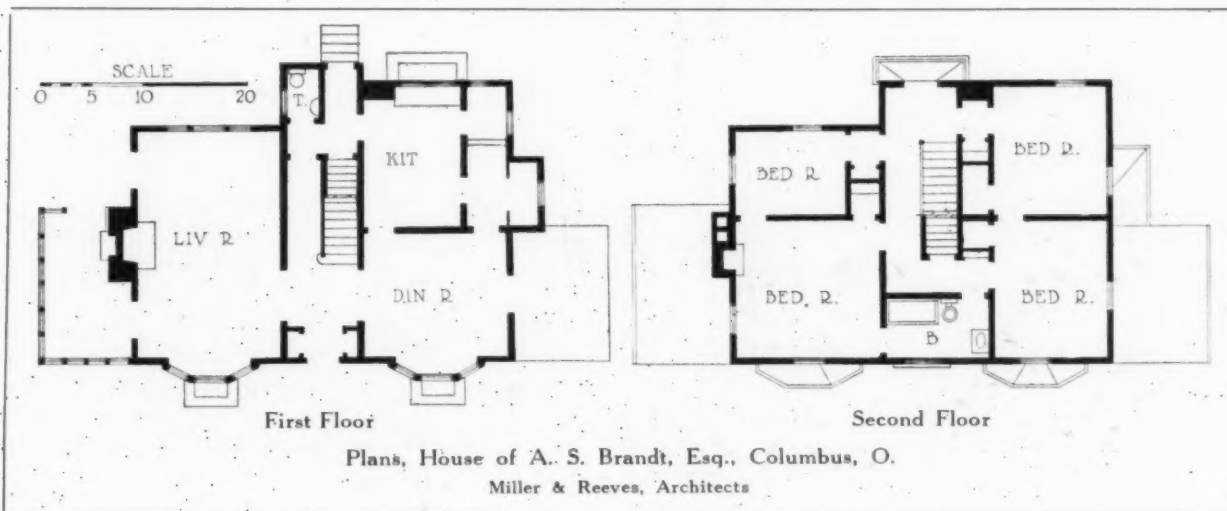
Photos, Tebbs & Knell, Inc.

HOUSE OF A. S. BRANDT, ESQ., COLUMBUS, O.

MILLER & REEVES, ARCHITECTS

THE charm and character of this house are derived from its simplicity and proportions. The windows are in excellent scale and carefully placed in regard to the wall spaces. Use of shingles on the exterior walls and the good proportions of bay windows give an old fashioned appearance which is very pleasant. An enclosed porch adjoining the living room at one end of the house is balanced by an open dining room porch on the other end. This symmetrical porch treatment adds to the dignity of a house, however small it may be. The plan is simple and straightforward. The long hallway which runs

through the center of the house has a spacious living room on one side and a dining room on the other. Back of the latter is a good sized kitchen, a combination pantry and breakfast alcove, and a refrigerator and storage room. Coat closets are appropriately located on either side of the entrance vestibule. Another convenient feature is the lavatory located at the end of the main hall on the first floor. The plan of the second floor is equally compact and carefully studied. No waste space and no unsightly jogs or angles exist. There are four good sized bedrooms and one good sized bathroom on the floor above.



FORUM SPECIFICATION AND DATA SHEET—189

House of A. S. Brandt, Esq., Columbus, O.; Miller & Reeves, Architects

OUTLINE SPECIFICATIONS

GENERAL TYPE OF CONSTRUCTION:

Non-fireproof.

EXTERIOR MATERIALS:

Frame and shingles.

ROOF:

Shingles.

WINDOWS:

Wood, double-hung.

FLOORS:

Oak and pine.

HEATING:

Hot air furnace.

PLUMBING:

Customary fixtures.

ELECTRICAL EQUIPMENT:

Concealed tube.

INTERIOR MILLWORK:

Poplar and white pine, painted.

INTERIOR WALL FINISH:

Smooth plaster.

INTERIOR DECORATIVE TREATMENT:

Wall paper.

APPROXIMATE CUBIC FOOTAGE:

30,000 to 32,000.

COST PER CUBIC FOOT:

45 to 47 cents.

YEAR OF COMPLETION:

1923.



House of A. S. Brandt, Columbus, O.

Miller & Reeves, Architects

INTERIOR ARCHITECTURE

Owlpen Manor House, Gloucestershire—Part I

By HAROLD D. EBERLEIN

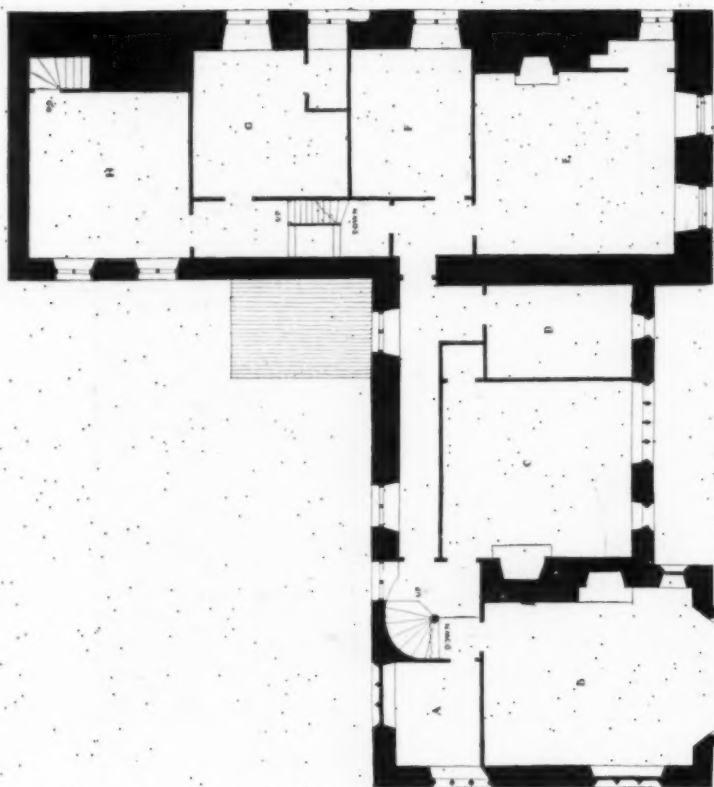
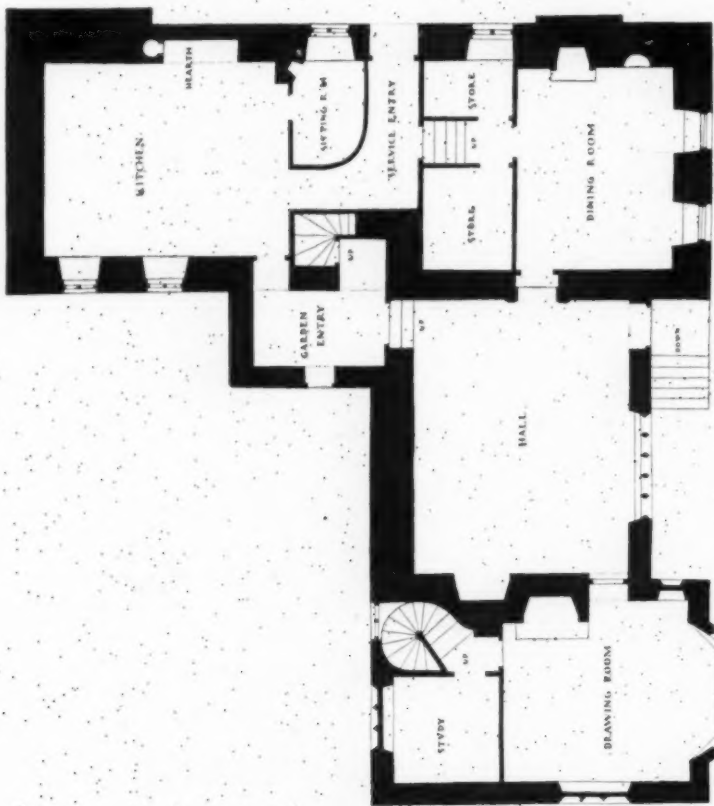
OWLPEN MANOR HOUSE, like thousands of other gems of domestic architecture in England, is hidden away in the deep country, far remote from the current of everyday modern life, and much more from the common course of the average traveler, who would never suspect its existence. Even for those who know Owlpen well and cherish a lively admiration for the old house and its unique setting, a journey thither is always somewhat of a momentous pilgrimage; it is not a thing to be casually visited for five minutes *en passant*, on the way to see something else. One goes a long distance to see Owlpen, and Owlpen alone, and the reward is invariably worth the effort. To its very seclusion and difficulty of approach Owlpen in great part unquestionably owes its complete escape from all those petty blights of unintelligent change and "improvement" that elsewhere fall upon so many old houses and rob them of much of their charm. From Dursley, the nearest market town, a longish drive up hill and down dale brings one to the little village of Uley. From the crest of the hill in Uley, a long, steep drop through a deep and muddy lane brings

one to a sharp turn to the right, from the bottom of which one could easily keep on through the valley, quite unaware of the house's whereabouts. Instead of turning right, however, a turn to the left into a gated farm lane brings the visitor suddenly in front of the garden gate, with a glimpse of the facade.

An examination of Owlpen Manor House is especially significant and fraught with value on several scores. Although it is a comparatively small house, it nevertheless possesses a great presence. In the next place, the house and its garden are so completely bound together that they form one single entity; one cannot be considered without the other. Third, the fabric is absolutely intact and free from subsequent alterations outside or changes within, and, save for a small addition made in the days of Queen Anne, the house presents virtually the same aspect it showed when the builders left it in 1615. It is a curious fact that, although all Cotswold houses exhibit an unmistakable family likeness, no two of them are alike; each invariably discloses its own individuality. Owlpen Manor House is an apposite instance of this distinctive variability within the type.



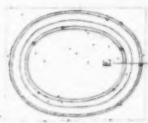
South Garden, Owlpen Manor House, Gloucestershire



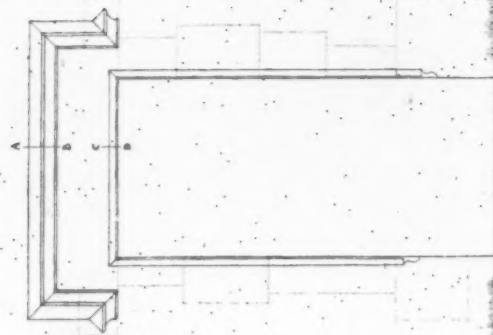
1ST FLOOR

2ND FLOOR

SCALE OF PLANS



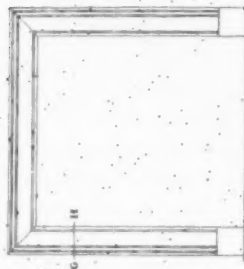
GABLE OPENING IN GARDEN HOUSE



DOORWAY IN GARDEN HOUSE



MANTEL IN ROOM 'D'



MANTEL IN ROOM 'E'



E-F

SCALE OF ELEVATIONS



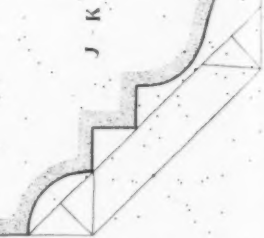
SCALE OF DETAILS



G-H



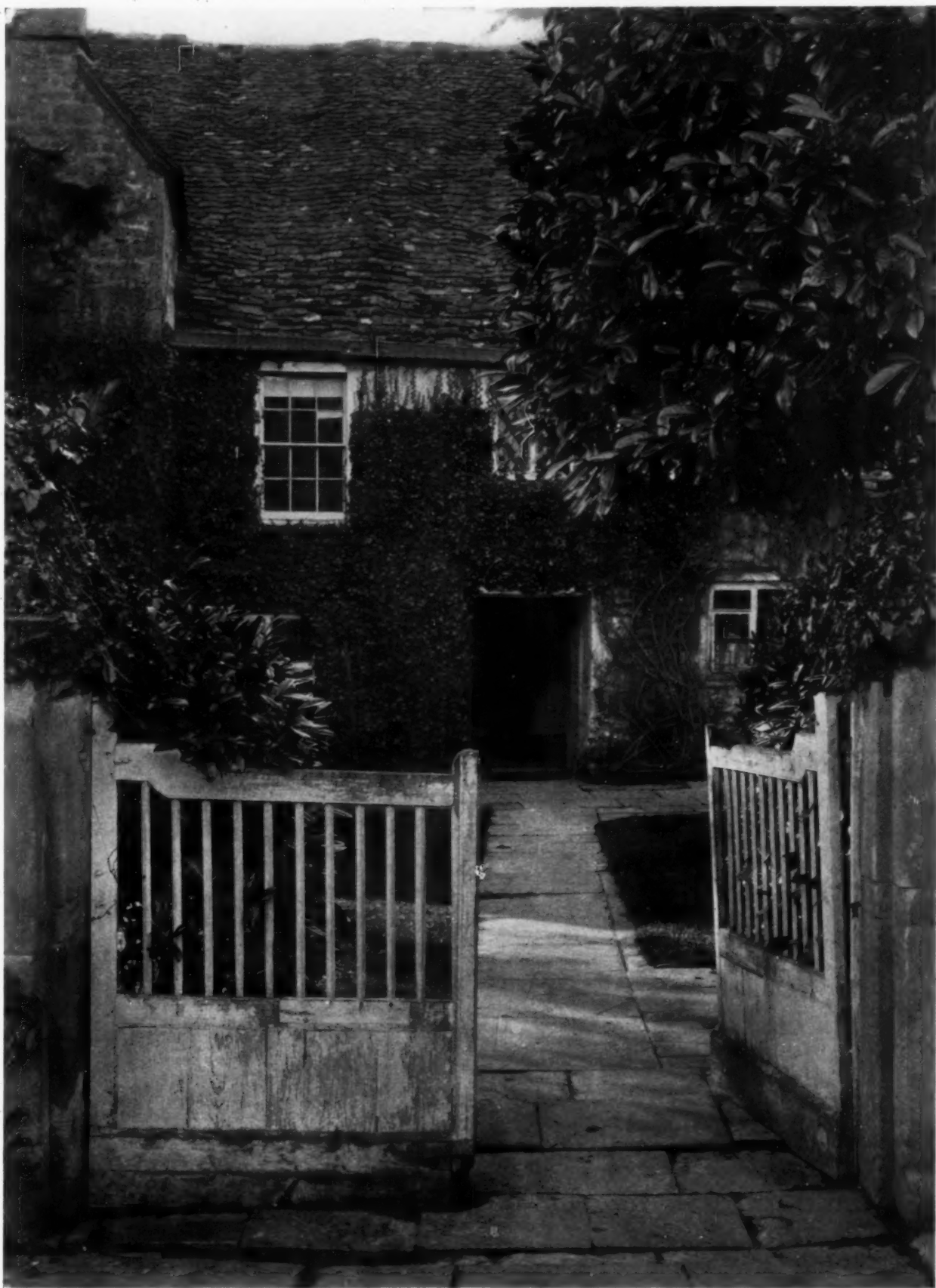
C-D



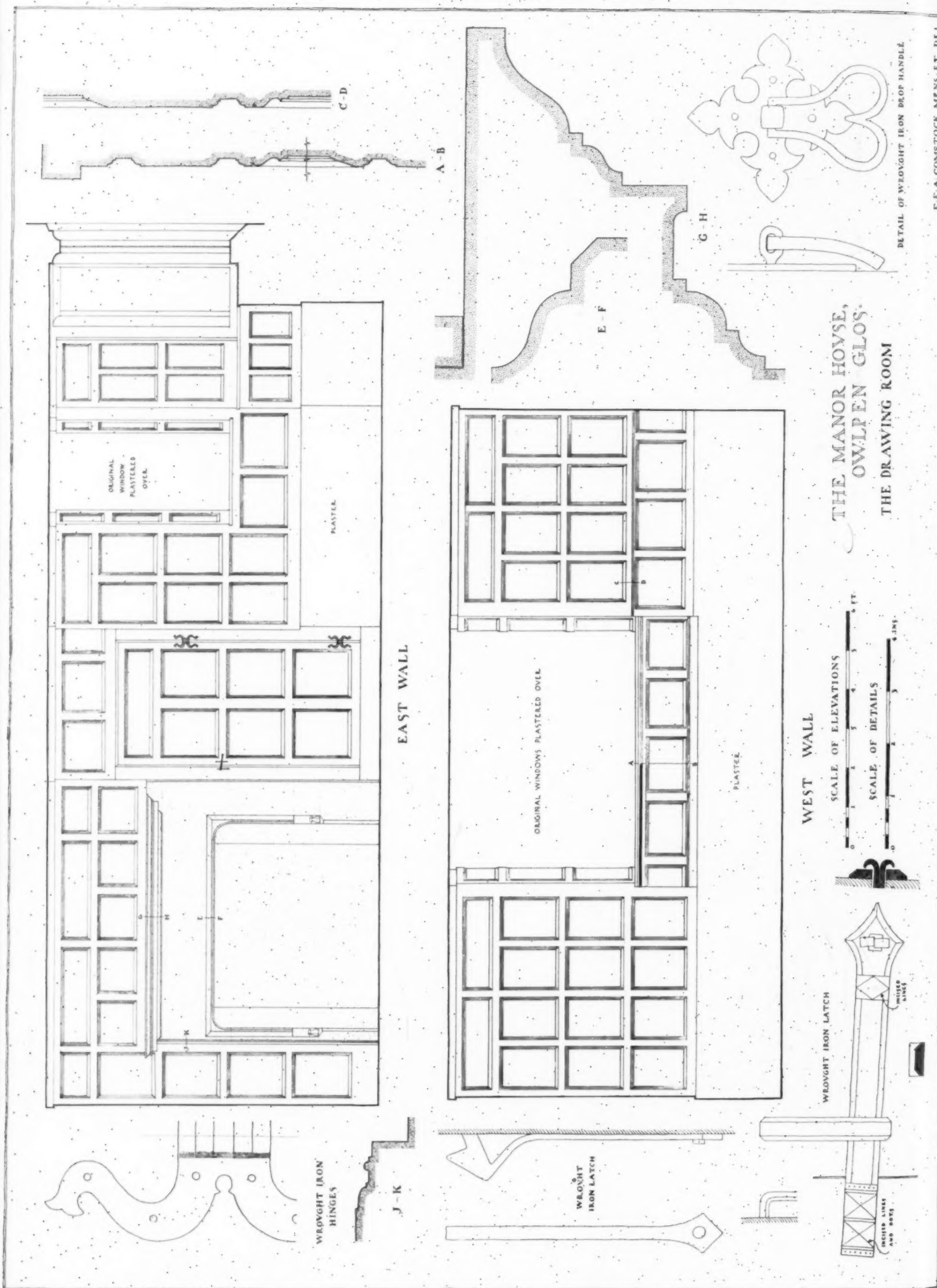
J-K

THE MANOR HOUSE,
OWLPEN GLOS.

F.F. A. CONTOCK MENS ET DEL.

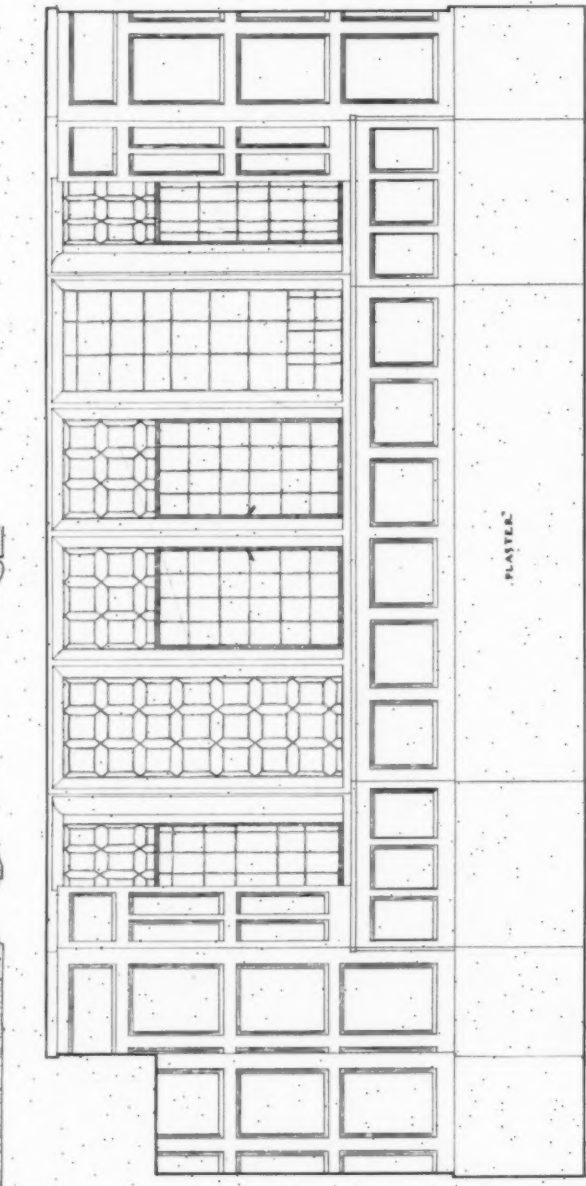


KITCHEN YARD, OWLPEN MANOR HOUSE, GLOUCESTERSHIRE

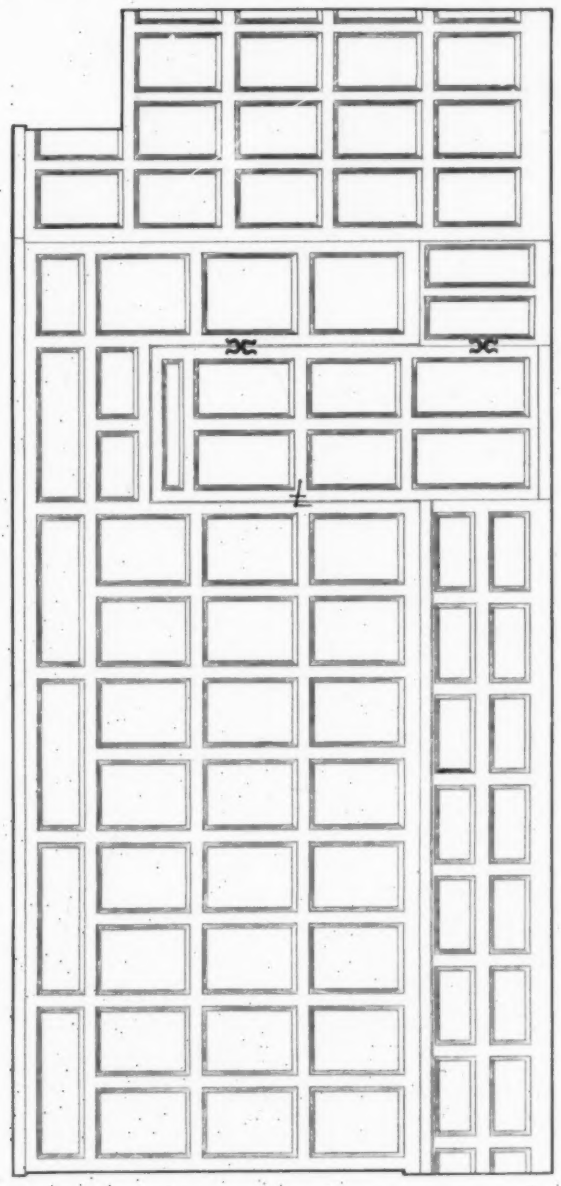


THE MANOR HOUSE,
OWLPEN GLOS.
THE DRAWING ROOM

F.F.A. COMSTOCK MENS. ET DEL.



SOUTH WALL



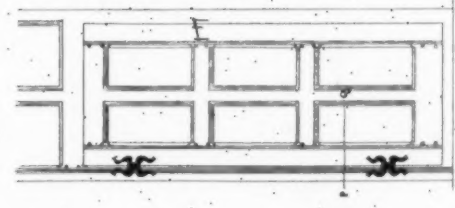
NORTH WALL

OWLPEN, GLOS. THE MANOR HOUSE.

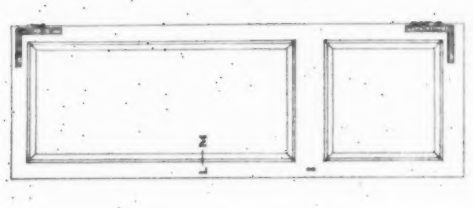
THE DRAWING ROOM AND DETAILS FROM OTHER ROOMS

SCALE FOR ELEVATIONS
1 2 3 4 5 6 FT.

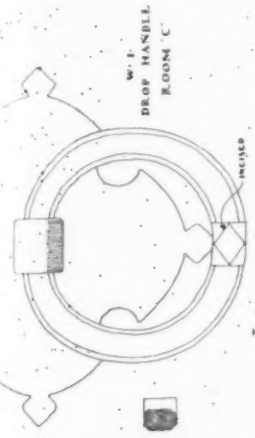
SCALE FOR DETAILS
1 2 3 4 5 6 IN.



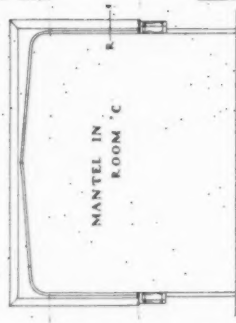
CLOSET DOOR - ROOM 'C'



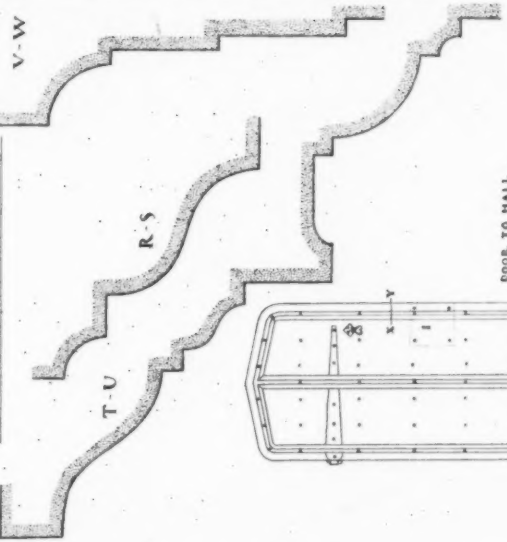
CLOSET DOOR - ROOM 'E'



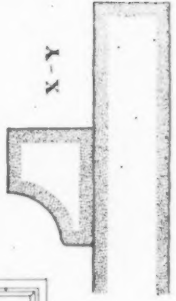
W.F. DROP HANDLE ROOM 'C'



MANTEL IN ROOM 'C'



DOOR TO HALL FROM ROOM 'C'



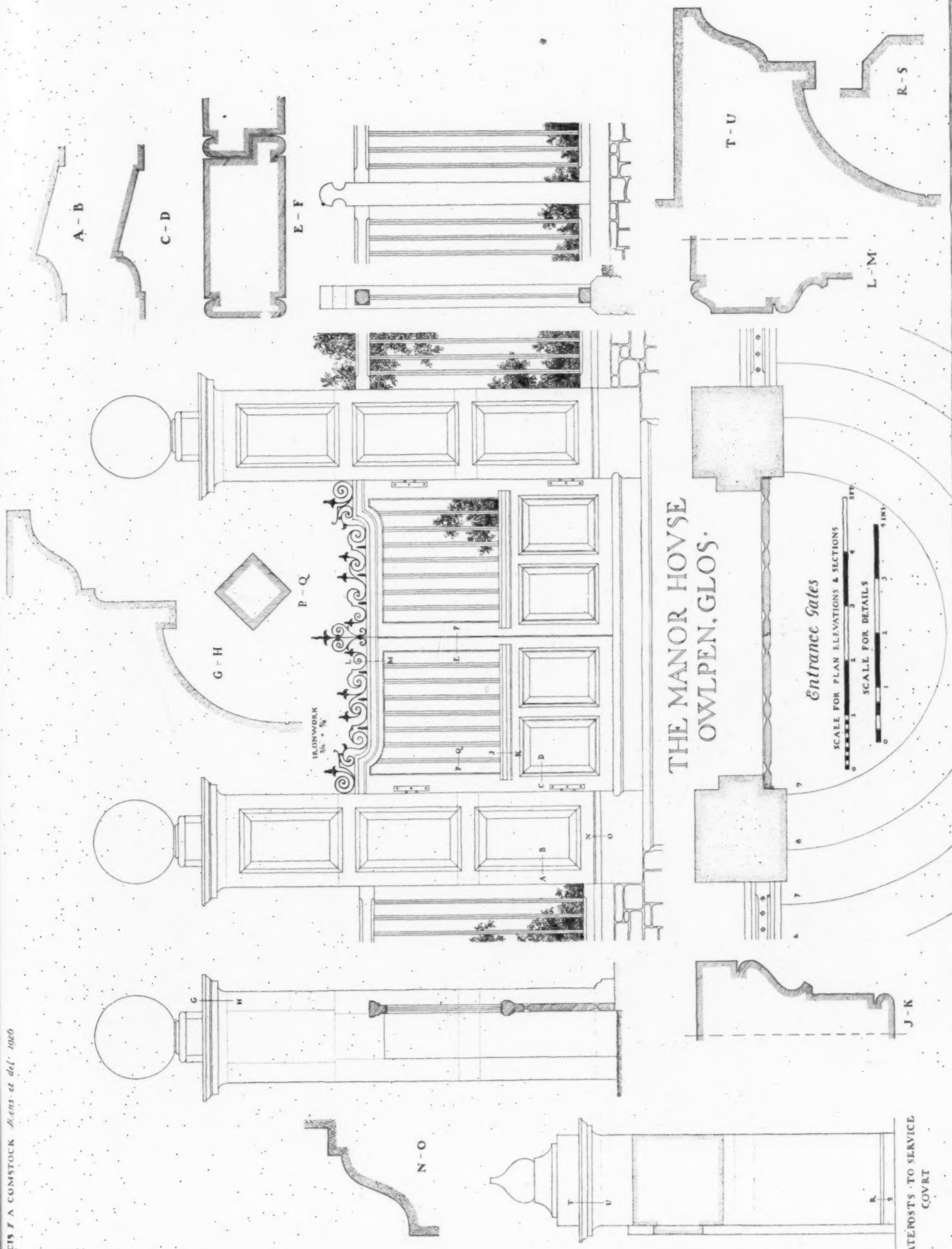
X-Y



ENTRANCE TO GARDEN, OWLPEN MANOR HOUSE, GLOUCESTERSHIRE

FRANCIS F. A. CONSTOCK *Plans and Elevation* 1926

July, 1927



THE MANOR HOUSE
OWLPEN, GLOS.

Entrance Gates

SCALE FOR PLAN ELEVATIONS & SECTIONS

SCALE FOR DETAILS

GATEPOSTS TO SERVICE
COURT



BAY WINDOW, MAIN FACADE, OWLPEN MANOR HOUSE, GLOUCESTERSHIRE